

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

Lectures.

THE BRITISH ACADEMY.

THE SCHWEICH LECTURES ON BIBLICAL ARCHEOLOGY.
The Rev. R. H. KENNETT, B.D., Regius Professor of Hebrew in the University of Cambridge, Fellow of Queens' College, Canon of Ely, will deliver THREE PUBLIC LECTURES ON FRIDAYS, May 23, June 4, and 11, at 5 o'clock, in THE THEATRE, BURLINGTON HOUSE, BURLINGTON GARDENS, W. (Vigo Street), on "The Composition of the Book of Isaiah in the Light of Archaeology and History."
The Lectures are open to the Public free, and without invitation.

Societies.

LINNEAN SOCIETY OF LONDON.—NOTICE IS HEREBY GIVEN, That the ANNIVERSARY MEETING will be held at BURLINGTON HOUSE, on MONDAY, May 24, 1909, at 3 P.M.
R. DAYDON JACKSON, General Secretary.

Exhibitions.

FRENCH GALLERY, 130, Pall Mall, S.W.
The 96th Exhibition of Pictures now open.

M. MARIS. H. HARPIGNIES.
J. ISRAELS. L. LHERMITTE.

JAPANESE COLOUR PRINTS.—An EXHIBITION of 285 Collector's Impressions of rare Japanese Colour Prints is NOW OPEN at the FINE ART SOCIETY, 143, New Bond Street. Catalogue, with Preface and Notes by Mr. A. MORRISON, and 70 Illustrations, 6s.

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The EXAMINATION for SCHOLARSHIPS in CLASSICS, MATHEMATICS, and THEOLOGY COMMENCES at 9 A.M. on WEDNESDAY, June 16. For particulars apply to THE SECRETARY OF EXAMINATIONS, University Office, Durham.

THE DOWNS SCHOOL, SEAFORD, SUSSEX.

Head Mistress—Miss LUCY ROBINSON, M.A. (late Second Mistress, St. Felix School, Southwold). References: The Principal of Bedford College, London; The Master of Peterhouse, Cambridge.

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The COUNCIL are about to appoint a LECTURER in FRENCH, who will be Head of the Department. The appointment is open to Men and Women equally, and will take effect at the beginning of the Michaelmas Term.

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ETHEL T. MCKNIGHT, Secretary.

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ETHEL T. MCKNIGHT, Secretary.

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JAMES SMYTH, Clerk to the Committee.
Education Office, Katharine Street, Croydon.
May 17, 1909.

CITY OF LIVERPOOL.

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EDWARD R. PICKMERE, Clerk to the Local Education Authority.
May 7, 1909.

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AUSTIN KEENE, Education Secretary.

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G. I. GOMME, Clerk of the London County Council.
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May 20, 1909.

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MESSRS. SOTHEBY, WILKINSON & HODGE will **SELL** by **AUCTION** (by order of the Executors), at their House, No. 13, Wellington Street, Strand, W.C., on **WEDNESDAY, May 26**, at 1 o'clock precisely, the **THEOLOGICAL LIBRARY** of the late Rev. **NATHANIEL DIMOCK, M.A. ("An English Presbyterian")**, formerly Vicar of St. Paul's, Maidstone, including Collections of the Writings of the Fathers, Books on the Liturgy and the Eucharist, the Psalms, the Psalter, and other learned Societies, of the Right Hon. the Earl of Salisbury, and other standard Works on Church History, &c.
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my lilies, which are beautiful, and my tangled ends
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does not matter that the world said nothing about
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LITERATURE

A History of Dunster and of the Families of Mohun and Luttrell. By Sir H. C. Maxwell Lyte. Illustrated. 2 parts. (St. Catherine Press.)

IN 1880-81 Sir H. C. Maxwell Lyte contributed a series of papers to *The Archaeological Journal* on 'Dunster and its Lords,' which were afterwards reprinted for private circulation. Since that date a large amount of fresh material has been discovered, and the result of his further researches and much local observation is shown in the production of two handsome, well-illustrated volumes of upwards of 600 pages, which are fully entitled to bear the name of 'A History of Dunster.'

The successive owners of Dunster Castle have always been so dominant in this highly interesting and most picturesque town of West Somerset, that there is abundant justification for making the general history of the place centre in the Mohuns and Luttrells, although the fabrics of the Castle and the fine cruciform church receive the special treatment they deserve, and the general topography of the town is examined in detail. The manors of Avill, Stainton, and Alcombe, and the reputed manor of Foremarsh, are each awarded independent attention. The story also of the Benedictine priory of Dunster, a cell of Bath Abbey, is intertwined with that of the church, and set forth with much care and clearness.

Eight chapters, comprising almost the whole of the first volume, are devoted to the families of Mohun and Luttrell and their connexion with Dunster; whilst accounts of different branches of the same families, of no small genealogical value, are contained in considerable appendixes

which form the conclusion of the second volume. William de Mohun, the progenitor of the noble house which held Dunster for nearly three and a half centuries, took his name from Moyon, near St. Lo in Normandy. He was a person of no small importance in the reign of the Conqueror, and to him were assigned a vast number of estates in the West of England from which the English owners had been ejected; he held fifty-six separate manors in Somerset, and thirteen in adjacent counties. The castle built by William de Mohun on the isolated Tor, which gave its name to Dunstor or Dunster, became the head of an important honour or barony, comprising forty knights' fees in the time of Henry I. The first William de Mohun was succeeded in direct descent by three successive Williams, as to all of whom the industry of the Deputy Keeper of the Records has gleaned various particulars. Reynold de Mohun inherited Dunster Castle in 1204; he played a prominent part during the reign of King John. His son of the same name accompanied Henry III. on his military expeditions into France and Wales in 1230-31; but he was of greater note in peace than in war. He was successively appointed by the Crown a Justice of the Common Pleas, Chief Justice of the forests south of the Trent, and Keeper of all the forests of the same great district, with a salary of a hundred marks. His grandson, John de Mohun, did homage to Henry III. in 1269; and two other Mohuns of the like name held Dunster, after intervening years of royal wardship during their minorities. In 1374 the last Sir John de Mohun of Dunster and Lady de Mohun, having no expectation of male issue, sold the reversion of the castle and manor of Dunster, together with the manors of Minehead and Kilton and the hundred of Carhampton, for 5,000 marks, to Lady Elizabeth Luttrell. In the following year Sir John died, and the senior male line of the Mohuns came to an end. Lady Joan de Mohun received the purchase money in 1376, but her hold on Dunster was long maintained, for her death did not occur until 1404. An elaborate monument, with her effigy, still remains in the crypt of the cathedral church of Canterbury.

Lady Elizabeth Luttrell did not live to obtain actual possession of Dunster, for she died in 1395; but Sir Hugh Luttrell, son of Sir Andrew and Lady Elizabeth, who was at that time one of the knights of the shire for Somerset, came into the property towards the close of 1404.

From the time when the Luttrells obtained the rule of Dunster Castle, which they have maintained in unbroken descent for over five centuries down to the present day, the original material for a history of Dunster and its lords is abundant, as there is a vast store of muniments from the beginning of the fifteenth century still preserved at the Castle, consisting of charters, conveyances, court rolls, estate accounts, and other minor documents. William Prynn, the celebrated controversialist and antiquary,

did excellent work during the eight months of his imprisonment in Dunster Castle, in 1649-50, by arranging and cataloguing the Luttrell muniments in thirty-eight boxes, mainly according to locality—an arrangement which is still maintained.

Sir Hugh Luttrell saw little of his newly acquired and important Somerset property for several years, as he served the king for a considerable period in the French wars, was Lieutenant of Harfleur, had authority to treat with different Norman towns which were willing to capitulate to the English, and was afterwards appointed Seneschal of Normandy. He returned to England in 1422, and died in 1428. His wife died in 1435, and a monument to their memory, with alabaster effigies (now much mutilated), was erected in Dunster church. These effigies, until Sir H. C. Maxwell Lyte investigated the matter some years ago, had always been erroneously assigned to Sir John and Lady de Mohun. The extracts supplied from the household accounts and other expenses of Sir Hugh Luttrell and his son and successor Sir John Luttrell, in the first half of the fifteenth century, are of much value as illustrating the social and economic history of those times. It is of interest, for instance, to note that the great folk of the Castle were occasionally content to support local trade. Among the expenses of Lady Margaret Luttrell for the year ending September, 1431, occurs the following:—

"In five yards of fustyan bought in the market place of Dunsterre for a double gown of my lady 2s. 11d. And in a quarter of a yard of tarterys bought for the said gown, 10d. In two yards of linen cloth called Braban bought for James, my lady's son, 14d. And in a yard & a half of russet cloth bought of William Stone for the said James, 9d."

Sir Hugh Luttrell of Dunster was created a Knight of the Bath at the coronation of Elizabeth of York, wife of Henry VII., in November, 1487; he died in 1521, having filled various positions of credit and responsibility during the reigns of Henry VII. and Henry VIII. Sir John, his grandson, occupied important military commands during the petty warfare waged against the Scots in the days of Edward VI. In 1550 the Scots succeeded in a desperate attack on Broughty Craig, when the English were routed and the majority put to the sword. Sir John Luttrell was one of the few prisoners taken; though defeated, he was not considered disgraced, and on his release was assigned lands to the value of 100 marks a year "in consideration of the notable good service he hath doone unto the Kinges Majestie during all his warres." A panel picture which is preserved at Dunster Castle commemorates Sir John's rectitude and courage in adversity: it is of a singular and allegorical character, dated 1550, and bearing the monogram of the artist, Lucas d'Heere. A photographic reproduction of this picture forms the frontispiece to the first volume.

Thomas Luttrell, who was Sheriff of Somerset in 1631, took prominent action

on the side of the Parliament at the very outbreak of the Civil War. Dunster Castle was successfully held against the Royalist troops, under the Marquis of Hertford, in August, 1642; but in the following year its owner, who shortly afterwards died, was persuaded to yield it to the King.

In May, 1645, Charles I. gave orders that the Prince of Wales was to take up his residence for a while at Dunster Castle "to encourage the new levies." It was not known at Court, however, that the plague which had driven the Prince from Bristol was raging just as hot in Dunster, as Clarendon states. The parish registers afford proof of this, for the burials of no fewer than eighty persons are entered in that very month. The death-rate for 1645 in the adjoining town of Minehead was about five times that of a normal year. The young prince, then aged fifteen, occupied a small room at the south-western end of the Gallery, but he left for Barnstaple in about a fortnight. After the later reversals of that year, Dunster Castle remained the only place that held out for the King in Somerset. After a prolonged siege, the Castle was eventually delivered up to the Parliamentary forces, under Col. Blake, in April, 1646. A garrison was maintained there for some four years, but in August, 1650, it was decided by the Council of State, on the score of expense, to withdraw the garrison to Taunton, and that "the Castle be soe farre slighted as that it may not be made suddainely teneable by an enemy." Thereupon the walls were demolished, and much damage done to the substantial parts of the extensive fabric. The Government became so well satisfied concerning George Luttrell's loyalty to the Commonwealth as to appoint him Sheriff of Somerset in 1652.

The later accounts of the Luttrells are naturally of less interest, but there are some extraordinary and entertaining descriptions of the wholesale bribery connected with the return of two members of Parliament for the little borough of Minehead in the eighteenth and nineteenth centuries.

There was in the eighteenth century a valuable collection of nearly a hundred mediæval documents in Dunster church, concerning the rights of the burgesses and the endowments of the local chantries. These documents have since been almost entirely purloined, the old ideas as to the sacredness attached to evidences stored in churches having disappeared to no small extent with the Reformation. The court rolls at the Castle afford, however, abundant interesting material relative to the borough and manor of Dunster; and there are in addition certain charters extant of the thirteenth and fourteenth centuries from the lords of Dunster, granting market and fair and other rights to the burgesses. A clause that must have been much appreciated in a charter c. 1250 provided that

"if they shall find a rabbit hurtful to them, they shall kill it & bring the skin to the Castle, & so be quit thereof."

Local notices of the association of the town of Dunster with the cloth industry extend over fully five centuries. In 1467 an order was made by the borough court

"that nobody shall henceforth make linen cloth of flockys, & if it be proved by anyone, that then the cloth so made shall be forfeited to the lord."

At a court held in April, 1491, it was ordained

"that no fuller shall henceforth allow his mills to make cloth from the time of evensong on Saturday until after vespers on Sunday, under pain of 6s. 8d. wherof 40d. to the lord & 40d. to the church."

By other ordinances the keeping of greyhounds within the borough was forbidden to all except those who could spend 40s. of yearly income; no man was to shoot with his bow and arrows in the churchyard under pain of 40d.; and all playing at dice or cards, or allowing such play in houses, was prohibited under pain of 6s. 8d., except during twelve days at Christmas.

The detailed description of the fabric of the Castle, made clear by a variety of special plans, is admirable, and will serve to dispel a variety of legends still retailed to visitors—such as that of Charles I. playing on the bowling-green, whereas it was not until early in the eighteenth century that the site of the ancient Norman keep was levelled and converted into a bowling-green. The illustrations to this part of the work are delightful, especially that of the fine carved Great Staircase, of the time of Charles II., and those of the *corami*, or pictures on leather, that adorn the Gallery.

The story of Dunster church and priory is also set forth with much care, and several misapprehensions of Mr. Hancock, their previous historian, are corrected. The topographical account of the town and its surroundings will give great pleasure to those who know this fascinating district. The blunders and misapprehensions of guide-book makers and popular writers on English travel are here put right in an authoritative style. The truth is told as to the Luttrell Arms Hotel (formerly the Ship), which occupies the site of more than one mediæval historic house; as to the most picturesque market-house that England yet possesses; as to the High House, absurdly misnamed the Old Nunnery; as to the sixteenth-century timbered cottage belonging to the monks, which was known in old days as the "Stone-headed House," but which G. E. Street covered with tiles; and as to the highly interesting ancient house now known as Lower Marsh, near the railway station, and close to the old haven of Dunster, long since silted up.

There is, however, just one distinct disappointment in the work. Sir H. C. Maxwell Lyte ought certainly to have given a picture and adequate description of the thirteenth-century pigeon-house of the priory. It is among the most valuable examples of these now left in England.

Samuel Pepys, Administrator, Observer, Gossip. By E. Hallam Moorhouse. (Chapman & Hall.)

THE title of this book is good, in that it shows the healthy growth of public opinion in respect of the realization of the fundamental earnestness of Samuel Pepys's life. Not so very long ago the word "gossip" would have come first, and "administrator" last. The point requires consideration, because the writer of the Diary, as one who was talking to himself alone, opened his heart without the least reserve, and hence his readers are apt, while revelling in the delight of his pages, to treat the giver of the pleasure with some contempt.

Miss Moorhouse's book may be treated under the three sides of Pepys she has enumerated in the title of her book. Thus we consider him first as an "Administrator." Pepys had little official experience before he was so fortunate as to obtain the Clerkship of the Acts in 1660 through the influence of his kinsman Lord Sandwich, and he was totally ignorant of naval affairs. He did not long remain ignorant, but set to work to learn his business at once. So apt a scholar was he that seven years after he entered the office, when the Commissioners of the Navy were called to the bar of the House of Commons to answer for alleged neglect of their duties, he was the spokesman of the Board. He was, too, so skilful in his defence that, in face of much discontent, he managed to make out his case. He was extremely proud of the praises he received on all sides respecting the merits of his great speech. Unfortunately, there is no record of this speech in the Journals of the House of Commons, and Pepys's name is not even mentioned in the note that reports the appearance of the Commissioners at the bar of the House.

Although Pepys was successful in defending the office, he was by no means satisfied with the work of his colleagues, and in the following year induced the Duke of York to call them all to account. He supplied the Duke with the materials of complaint which came back to the office as 'An Inquisition by H.R.H. the Duke of York, when Lord High Admiral of England, into the Management of the Navy,' 1668. This official inquiry did much good, but his colleagues were naturally very suspicious of Pepys. We mention this, although it is well known to readers of the Diary, because it shows how thoroughly he had mastered not only his own duties, but also those of all his colleagues.

Only four years after the closing of the Diary Pepys was appointed Secretary of the Admiralty. At this time he was without a rival in knowledge and administrative capabilities, and probably he took into his own hands some of the more important work of the Navy Office and transferred it to the Admiralty. As he was succeeded by his clerk Thomas Hayter and his brother John Pepys, who held the office of Clerk of the Acts jointly, it was the easier to do this. In

1679 he went out of office for five years, coming in again in 1684, when the Secretaryship of the Admiralty was reconstituted by letters patent, and Pepys was created "first Secretary therein." He continued in this office till early in 1689, when William III. had no further need of his services.

We do not know very much of Pepys's movements during his five years of inaction, except that he was not forgotten by Charles II.; but we do know that his successors were not equal to the task set them, and that the condition of affairs, when he returned to office was most alarming. Miss Moorhouse has an excellent chapter on the 'Naval Reformation,' largely founded on Pepys's well-reasoned statement of his case which he published in his retirement, and entitled 'Memoirs of the Navy.' This little book has lately been republished by Dr. J. R. Tanner, whose invaluable Catalogue of the Naval Manuscripts in the Pepysian Library at Cambridge, published by the Navy Records Society, has made it possible to tell the complete story of the reconstruction of the Navy in the latter half of the seventeenth century.

"Observer" is a correct description as far as it goes, but Pepys was something more than an observer. His observation led to action, and his record in his Diary of what he saw has helped historians to tell the story of the reign of Charles II. with a fullness to which they could not otherwise have attained. We may recall Macaulay's terrifying dream that the Diary had been proved to be a forgery, and his horror at the blanks in his 'History' if the information from a tainted source had to be expunged.

Although Miss Moorhouse calls Pepys an observer, she is inclined to condemn the methods which he adopted. She writes:—

"He confesses in the Diary that when with a divine he would talk Church matters, with a painter talk art, or with a soldier strategy, though knowing little of any of the subjects."

Is not this the fine art of obtaining knowledge by going direct to the fountain head? We should be inclined to substitute "collector" for "observer," which would include that and much more. Pepys naturally followed the fashion of his age, but he was in some ways in advance of it, and, guided by an artistic sense, collected books, MSS., prints, and other works of art with a taste which time has justified.

"Gossip" he was in his Diary, written to assist his own memory; but the gossip he recorded was obtained by a ceaseless activity and interest in the ordinary affairs of life. All good writers of reminiscences may be called gossips in writing, but they are not often gossips in daily life, coming far behind the all-embracing vitality of Pepys.

In the chapter entitled 'The Man of Letters' Pepys's apparently foolish estimation of some of Shakespeare's plays is referred to, and it is difficult to make any valid excuse for his want of appreciation

of these masterpieces. We must, however, remember that scarcely any of these plays were acted without violent changes from the originals, and the man who saw the travesty of 'The Tempest' by Davenant and Dryden must be forgiven for missing the "matured philosophy" among the rubbish foisted into these perversions.

Although we have expressed doubt respecting Miss Moorhouse's estimation of some of Pepys's characteristics, we can congratulate her on having produced an excellent picture of the complete man as exhibited not only in the Diary, but also in his life's work.

Henry Stuart, Cardinal of York, and his Times. By Alice Shield. (Longmans & Co.)

THIS volume comes as a welcome sequel to 'The King over the Water,' of which Miss Shield was joint-author with Mr. Andrew Lang. She is responsible for the whole of the text of this new volume, Mr. Lang supplying merely five pages of introduction. Those who have read the earlier volume will know what to expect here—a masterly study in what may be described as "desultory" history in the best sense. There is nothing desultory in the method, and there is abundant evidence of the keenest research; but the result is desultory in its preoccupation with the detail of what was at the same time a romantic and a quiet life.

The life-story of this last of the Stuarts, the son of the "Old Pretender," and brother of the "Young Pretender," or, as Jacobites preferred to call them, James III. and Charles III., has a special charm in the whimsical element which finally combined in his person the "legitimate" king of England and a Roman cardinal. There is perhaps some lack of realization in the author's presentation of his character, but an inevitable impression is conveyed of a sweet and equable disposition, with a strong strain of common sense which was lacking in his brother, and to some extent in his father. One feels that the writer has more sympathy with and understanding of the more romantic and ambitious James or Charles, and that the former, whose character she did much to rehabilitate in her earlier volume, is her ideal hero.

To a great extent, indeed, this new biography resolves itself into a history of the Stuart family in the later years of its exile. In the earlier part of the volume, at least, the elder brother is given as much prominence as the alleged hero. The vivid picture of the life and environment of "James III." and his family in their exile at Rome was necessary to an understanding of the childhood of Henry. One sees them the familiars of Popes and cardinals, living in palaces lent by the former, treated with special deference even by English tourists, and spied upon by English spies. But there is a certain want of proportion in the detailed accounts of Jacobite plots in England in the days when Jacobitism was still a force to be reckoned with—so much so that there

was hope of the defection of so sane a character as Walpole in the days when he lay under a cloud. The story of Charles's expedition of 1745, with its wonderful success and heartbreaking failure, forms fascinating reading, but should surely have been treated more allusively in view of the very minor, and, as Charles himself unjustly thought, unworthy part played by the younger brother. We make this criticism with the more conviction, because there is so little attempt in the book at history in the broader sense. The charm of the volume lies in its abundant and intimate detail, and for the most part happy characterization—in the graphic story of the hopes of the Stuart cause and their gradual flickering out, full of the pathos and romance of history. One seems to breathe the very atmosphere of Rome in the eighteenth century, with its tolerant and genial Popes like Benedict XIV.; its magnificence, which the Stuarts shared in spite of their poverty; its cosmopolitanism, perennial, but taking the stamp of the period. Many will be interested in the glimpses of the women who cast in their lot with the Stuarts. Clementina Sobieski, the wife of James, fretful and difficult to live with, but reputed as "sainted" after her death; Miss Walkinshaw, the mistress of Charles; and her charming and virtuous daughter, the "Duchess of Albany," who comforted his last years when he was deserted by his lawful wife, who had become the mistress of the poet Alfieri. The anticlimax to the hopefulness of the beginning of the book is reached towards the end, when this "Queen" of Charles III. visits England after his death and is presented at Court as Princess of Stolberg.

The Duchess of Albany died in 1789. Eight years later *The Gentleman's Magazine*, copied by all the newspapers of the day, reported the death of the "Dowager" Duchess of Albany at the impossibly advanced age of seventy-one years. The absurdity of the statement was pointed out by a correspondent in the same magazine a month later; but the possibility of such inaccuracy and vagueness shows how the Stuarts were fast falling into oblivion.

The shrewd, scholarly character of this volume comes amply into evidence in other corrections, such as of that curious slip by which Horace Walpole in June, 1782, wrote that the "Cardinal of York" made the speech on the King's birthday at the head of the Sacred College—a statement explained by the fact that the writer, "immensely interested at the time in Sir Horace Mann's gossip from Italy about the Cardinal of York, had, of course, in a fit of mental aberration, written the title of the Stuart Prince for that of the Protestant Archbishop of York, and the Sacred College for the Bench of Bishops.

Concerning the Duchess of Albany's death we note a slight slip when the writer speaks of the Cardinal staying at the "monastery" of St. Dominic at Bologna. It would have been more correct to describe a Dominican convent as a "priory."

NEW NOVELS.

Priscilla of the Good Intent. By Halliwell Sutcliffe. (Smith, Elder & Co.)

THIS "romance of the grey fells" attracts us by its strong human interest and pleasant rural atmosphere. The girl named in the title is a farmer's daughter, who has two suitors—one a blacksmith too dog-like in his devotion for success, the other a farmer. The weakness of the story lies in the unconvincing transformation of the second suitor (an idle, faithless man, whose transitory good feelings do harm to women by making him attractive) into a model of courageous manliness. His half-brother, an inspired fool, appears to have been introduced into the story with tragic intention, despite the humorous tricks of speech and thought which ingratiate him with the reader; nothing, however, comes of the fool's hatred of his relative, who, in the end, is affianced to the girl whom the former idolizes. The best thing in the book is the sombre and touching episode which grows out of a "fey" girl's gala-day.

One Never Knows. By F. C. Philips. (Eveleigh Nash.)

CONJUGAL infidelity and the sordid side of theatrical life loom large in Mr. Philips's story. A duke's younger son, a selfish and invertebrate spendthrift, in a moment of better impulse marries a "star" of burlesque—whose breeding is distinctly above her surroundings—to the scandal of the ducal family and the pardonable chagrin of a noble and scheming cousin to whom he was already betrothed. The pair are banished to the Cape, where the wife is presently compelled, through the dissipations of her husband, to return to the stage as "principal boy" in a pantomime; while the salary thus earned is squandered by him upon a mistress. The characterization throughout savours much of melodrama; but in his sketch of the jilted cousin whose machinations are inadvertently responsible for the "happy ending" the author has produced a clever and convincing study of feminine malevolence.

Mr. Opp. By Alice H. Rice. (Hodder & Stoughton.)

IN her latest hero, Mr. Opp, the author adds one more to her gallery of portraits, half comic, half pathetic, which are all drawn with an essentially American humour. This blatant, self-confident young man, who is, however, possessed of a tender heart, abandoning all his ambitious projects, returns to his native town to shoulder the burden of a half-witted sister. Undaunted by limitations, he becomes the proprietor and editor of *The Opp Eagle*, and embarks upon magnificent schemes for the benefit of the town, and also upon a love-affair of his own. He is foiled in all these enterprises as much by his innate honesty as by misdirected energy, and we leave Mr. Opp,

a tragic and lovable figure, cutting out doll's clothes to amuse the afflicted girl of twenty-six. The story is told with the sympathy and picturesqueness of touch that we have learnt to expect from the author.

Much Ado about Something. By C. E. Lawrence. (John Murray.)

MR. LAWRENCE's book is a pretty dream in which London is redeemed for fairy-land. It opens in the Violet Valley where Oberon and Titania have their court, and whence a fairy, June by name, and a gnome, Bim, escape to undertake the conquest of the great city that is not under Oberon's rule. June and Bim see terrible sights in the metropolis, and set about improving things, which is easily accomplished, as it only needs a touch of June's crown, or the drift of her fingers over people's heads. However, it is interesting to watch the conversion in progress, even if we cannot believe in the fairies so thoroughly as 'Peter Pan' audiences. Of course, Mr. Lawrence has an underlying serious purpose, which some people like sugar-coated.

The Mystery of Frances Farrington. By Elizabeth Banks. (Hutchinson & Co.)

MISS BANKS contrives in this entertaining novel to make an unfamiliar use of the familiar device of a dual personality. Margaret Allison, having fascinated New York with her humorous stories, yearns to captivate it with more serious works, but, a slave to her own popularity, can find no market for them. She succeeds, under the name of Frances Farrington, in winning more fame than she has acquired in her own. She decides eventually to bring the existence of her powerful rival to an end, and the main situation of the book—to which all the incidents are skilfully made to lead—is her protracted trial on a charge of murdering her *alter ego*. The trial scene is a clever and effective piece of work, though Miss Banks is scarcely successful in her desire to prove that all circumstantial evidence is untrustworthy. It is, in spite of certain faults of construction and style, an ingenious and vigorously written story.

Peter Homunculus. By Gilbert Cannan. (Heinemann.)

MR. CANNAN's hero is introduced to us as a small boy applying for work at a bookshop in Shaftesbury Avenue. His employer at the bookshop, X. Cooper—an old man who dies early in the story, but whose influence haunts its pages—is a unique and remarkable creation, for whose sake alone the book is worth reading. The other characters do not suggest much reality. The upward career of the hero—a vainglorious, affected youth who never becomes a gentleman—is described with much elaboration of detail. We do not, however, understand why two women should have loved him: a schoolgirl who,

as a lady, must eventually discard him; and a famous actress who in the end marries an older admirer. The book is an interesting effort, of which the first part is successful, but the conclusion feeble.

TRAVEL AND TOURING.

MRS. RODOLPH STAWELL's *Motor Tours in Yorkshire* (Hodder & Stoughton) is a companion volume to her 'Motor Tours in Wales.' It is pleasantly written, beautifully illustrated by photographs, and gives much more antiquarian lore than the normal travel-book. Occasionally the spirit of the motorist gets the better of the writer's art or her sense of humour, and then the reader learns that "after leaving Clapham we cross a wide heath, with the throttle open"—a similar sentence, in a less forgivable connexion, disfigures p. 166; but, as a rule, Mrs. Stawell wisely leaves the engine in the background, and is content to enjoy one of the finest counties in England. She seems to have just missed a visit to Withens and Haworth and its austere windy moors, whereon, as Charlotte Brontë said, Imagination, if she "can find rest for the sole of her foot," "must be a solitude-loving raven—no gentle dove"; and the connexion between St. Robert's Cave at Knaresborough and Eugene Aram is not mentioned. We do not quite understand why the Premonstratensian canons are dubbed a "rather confusing order"; and it is little short of a libel on the fresh-faced lads and lasses and ancient mariners of Staithes to say that they are "as decorative as a peasant in the chorus of an operetta." The motor-car appears to have visited Whitby at fair-time, when cars of other calibre make their rare appearance. We have lived in Whitby at various times in various years, and can assure Mrs. Stawell that, as a rule, "the raucous cries of steam merry-go-rounds" do not disturb "the ghost of Cædmon," nor "grinning Aunt Sallies" desecrate the Abbey Cross. The moors between Whitby and Scarborough have inspired Mrs. Stawell to one of the prettiest bits of descriptive writing in her interesting book. Had she taken the moorland track from Gainsborough to Whitby, instead of making straight for the coast, she would have passed over higher and much wilder moorland.

Mr. C. G. Harper has added another pleasantly written volume to his long series of chatty books on English roads and scenery, *The Somerset Coast* (Chapman & Hall). Those who are content to abstain from looking closely or critically into his writings will find these pages, well illustrated by the author, full of interesting information. The sixty miles of coast that bound the southern side of the Bristol Channel are remarkably diversified; each section attracts an ever-increasing number of visitors, and the descriptions here supplied will add to their intelligent appreciation. Those, however, who are well acquainted with the north of Somerset will find a variety of minor points wherein inaccuracies or blunders can be detected, especially when the delightful district from Watchet to Glenhorne is reached. Thus at Selworthy the ancient tithe barn is certainly not "monastic," but rectorial; and the old church chest has no connexion with "Peter's Pence." "Hurlstone" Point is a modern guide-book misnomer for Hurstone or Hurdstone Point; and the eastern flank of Dunkery is not "Robinow," but is occasionally nowadays styled Robinhow, though this is a modern invention of a late rector of

Luccombe, the true name being Luccombe Barrows.

As to Porlock and Porlock Weir, Mr. Harper's visits must have been very hasty or inobservant. The account of the parish church omits or slurs over important points, such as the fragment of a pre-Norman cross, and the little sacristy or small chapel to the east of the chancel. Nor is there anything as to the remnants of the mediæval chapel of Porlock Weir, now unhappily incorporated with a modern villa. As to Porlock Weir itself, Mr. Harper descants upon the unattractiveness of the Anchor Hotel, "obviously built about 1885." Two large wings have been added to the Anchor during recent years, but the central part and chief entrance of the inn are at least a century older than Mr. Harper's conjectural date, whilst other portions of the back of the building are earlier still. There is documentary evidence of a hostelry termed the Anchor even in Elizabethan days. All those who know and love this charming corner of Porlock Bay will resent Mr. Harper's remarks on the fishing folk and boatmen of the Weir. He describes the seafaring men of this little ancient port as sitting listlessly upon a bench all day long with their backs against a wall: "Vacuity of mind is set upon their countenances, and expresses itself in their very attitudes, hands dropping listlessly on their knees, heads sunk," &c., in a variety of contemptuous phraseology. The fisher-folk of Porlock Weir are a singularly well-informed and civil set of men, and they are full of lore for those who understand them.

Nor is Mr. Harper at all happy in his long passages descriptive of the steep retired combe of Culbone, where the little church lies hidden. Noteworthy features of the building are ignored, such as the remarkable Saxon work on the north side of the chancel, and the good oak traceried window-frame on the north side of the nave. We find details as to the life of the Irish Columban, to whom Mr. Harper, following other careless writers, supposes this church to have been dedicated.

The Lost Land of King Arthur. By J. Cuning Walters. Illustrated. (Chapman & Hall.)—This is a charming little book which every student of the Arthur story and every visitor to Cornwall will wish to have, if only for its pictures of Tintagel and its neighbourhood, and of Glastonbury. The author seems to have read most of what has been written about King Arthur except the stories themselves, for which he appears to rely on Malory's abridgment. The lightness of style in which the book is written covers a good deal of learning and sound sense, mingled, it is true, with some irresponsible *obiter dicta*. We commend it, with these reservations, to all classes of readers, from those who know the subject to those whose idea of Arthur is derived from newspaper references to Tennyson.

If Mr. J. H. Yoxall, M.P., the author of *The Wander Years* (Smith & Elder), would chasten his style and refine his exuberancy, he might become an agreeable essayist. He possesses certain good qualities of which there is painfully little evidence in the light literature produced in England to-day. He has knowledge of the subjects he treats—a rare phenomenon; he can reproduce with sympathetic touch the atmosphere of the scenes which he describes, notably when he goes to France; he has that artistic perception which is more often found in French writing than in English—he often admires the right thing, and knows why he ought to admire it. Yet side by side with admirable passages—such as some of his

descriptions of Savoy—we find page after page of journalism of a style which sometimes descends to vulgarity and bad taste. In the Preface he defends his use of "exotic" words, by which he means his practice of dropping into French. With this, when not carried to excess, we do not find fault, as his French is good (though "Rousseaux" is an impossible plural form) and usually apt. His faults of taste are generally expressed in the crudest vernacular of his native land. Neither "bosh" nor "cad" (applied to Jean Jacques) is a literary term, though as free from the exotic taint as "an eighteenth-century Uriah," or "roarophone records of the bookstall," or "Madame Gamp in her garden of Eden." Mr. Yoxall's weakness is to try to imitate certain great authors whose style can be parodied, but not copied. The influence of Thackeray is responsible for many of his worst passages; but unhappy reminiscences of Carlyle, Lamb, and Borrow are likewise scattered up and down his pages. The worst essay in the collection, "To Mr. and Mrs. Bull," contains echoes not only of those immortal writers, but also of the author of "Mrs. Caudle."

Mr. Yoxall is more accurate in his facts than descriptive writers usually are; but he has got wrong about his dates in a passage suggested by a visit to Brive, where Wellington rested on his way north in 1814. He speaks of the "administering work which Wellington did down there" (the South-West of France) "between the last battle of the Peninsular War and the abdication at Fontainebleau"; but those two events took place within the same twenty-four hours. The battle of Toulouse was fought needlessly on April 10th, a week after the fall of the Empire, and Napoleon abdicated on the 11th at Fontainebleau. We may note that Wellington, in an imaginary soliloquy at Brive, is made to talk somewhat in the character attributed by Mr. Yoxall to Jean Jacques Rousseau. In the case of a writer whose excuse for his exuberancy is that his poetic nature is irrepressible ("the pen grows lyrical," he exclaims), it is sad to note that the most prosaic method of surveying rural France has been adopted. The modest traveller who acquired his sympathetic love for French waysides and country towns by sauntering on foot through the land, has joined the mob of cosmopolitan plutocrats who make the high roads odious for the simple wayfarer, with what he calls "their honking and tootling motor-cars." In his best "lyrical" style he confesses his shame: "The automobile snorts... the chafing monster, great-eyed, high coloured, a Japanese dragon of a beast, is let go; we are jockeys to a fiend, we ride on dynamite"; and from Orleans, "after a forty minutes' run to Mers, we enter the stately Touraine." This means that he rushed along the "sinuous Loire bank" at the rate of a kilometre a minute. No wonder he had no time to learn how to spell the name of the little riverside town of Mer. On another page Mr. Yoxall describes with austere realism (not in his "lyrical" style) the grim surroundings of his youth in an English manufacturing town. This powerful picture is almost too intimate to be delivered to the public; but reading it one can understand how such a bringing-up helped him to appreciate the joyous contrast of provincial life in France. Had he begun his experiences by rushing through the pleasant land in the aggressive opulence of a motor-car, he could never have written the best pages in this volume.

In the Land of Mosques and Minarets. By Francis Miltoun. Illustrations by Blanche

McManus. (Pitman & Sons.)—Mr. Miltoun, having published "Rambles" in various parts of France, has now "rambled" in Algeria and Tunisia, and carried so much French with him that he appears to have a great dislike to the English language. Natives become *indigènes*, a track is a *piste*, a quay must be spelt *quai*, and every obstacle is thrown in the way of cheerful perusal by those ignorant *colis vivants expédiés par Cook*, who apparently "throng" Algeria, although it is asserted with equal confidence that "in Algeria one doesn't find trippers." It seems that the only books worthy the name treating of the French possessions and protectorate in North Africa are written in French. When, however, these "strange lands" have been "limned by Anglo-Saxon writers," these barbarians "have mostly praised them in an ignorant, sentimental fashion, or reviled them because they had left their own damp sheets and stogy [sic] food behind." Therefore when we are "confidently offered" this book "as the result of much absorption of first-hand experiences and observations, coupled with authenticated facts of history and romance," we are bound to be thankful, even while we are curious about the authentication of the "facts of romance," and are disturbed by the decidedly "Anglo-Saxon" name of the author and the Transatlantic flavour of his style—a term which the "narrowness of our mother-tongue," as Swift says, compels us to use for lack of a word more expressive of Mr. Miltoun's variety of English. The book is mainly composed of jerky paragraphs, and the sequence of ideas is difficult to trace. The volume is not detailed or orderly enough for a guide-book; and it is not strictly a book of travels, for there are few personal incidents or accounts of journeys. The author's passion for French leads him to make havoc of Latin. He says that Sallust wrote of "the Lybians and Gétules"; and speaks of "Fronton, the preceptor of Marcus Aurelius," and "the Emperor Macrin." Is it not going a little far to quote "Kennet du das Land?" in French as by "the author of 'Mignon' "? Arabic, again, is not Mr. Miltoun's strong point. "La illah Allah, Mohammed Rassone Allah," if it means anything, signifies that Allah is not a god and Mohammed has something to do with a halter. "Abd-el-Kader-el-Djalali," "Menorah," "Okba ibn Maffi," "tashabbud," "Iba Touloun," &c., may be misprints, but are scarcely reassuring to readers. That the successors of Mohammed were "the first four Kalifs—those of Bagdad, Cairo, Constantinople, and Fez," is one of those amazing "facts of history" which our author has neglected to "authenticate." "Omar's great mosque at Jerusalem" was built by 'Abd-El-Melik, and not "under the influence" of Omar, who probably erected a small wooden structure; nor was "Hmrou's" at Fustat "the first mosque of magnificent proportions," for it was doubtless considerably smaller than the present much-restored building.

The one redeeming feature of the book is in the illustrations, which are sometimes remarkably good, especially the figures and portraits; but some of the diagrams, with their ugly flourishes, are useless.

Cannes and its Surroundings. Described and illustrated by Amy M. Benecke. (Allen & Sons.)—Miss Benecke's pretty water-colour sketches of Cannes and its neighbourhood are mounted upon brown paper; these, mixed with some reproductions of photographs, and interspersed with bald guide-book notes concerning drives and tea-shops, make a nondescript volume, which

will, however, serve as a pleasing reminder for those who enjoy the Riviera season. The pictures vary much in merit. We should have been grateful if Miss Benecke had given us a portfolio of such sketches as that of Cannes from the Isola Bella road, and had omitted the text altogether.

In Viking Land. By W. S. Monroe. Illustrated. (Bell & Sons.)—Norway seems just now to be attracting much attention from the makers of books. Within eighteen months four volumes have appeared, describing not the incidents of travel or mountaineering, but the country and people, their arts and crafts, trade and commerce, literature and institutions. The work under notice is a painstaking compilation by an intelligent American, whose information is mainly derived from books. The "select annotated bibliography" in the Appendix shows that his authorities are recent publications in English, and that he has no knowledge of Norwegian. He supplies three chapters on Norwegian history, which are simply an abstract of Du Chaillu and of Prof. Boyesen's well-known work. Whether these were worth writing may be doubtful, but in the Preface the reader is requested to skip them if he objects to "history in tabloid form." We presume that the book, though published in London, is intended chiefly for our transatlantic cousins, for money values are invariably given in dollars and cents. There are also words and phrases which sound strange to English ears—as that Haakon VII. was "coronated at Trondhjem the 1st of January, 1906"—which, by the way, is incorrect, for the date was June 22nd. In the chapter on the posting system the statement that "two kinds of wagons are used, the carriole and the stolkjærre," will be startling to those who have used these vehicles, and is far from being exhaustive. Mr. Monroe does not relate his own experiences; but his theme is the country as a whole, with its inhabitants and industries. His own acquaintance with it has been confined to two holiday trips; and there are signs that many of the descriptions, both of scenery and people, are at second hand. In no Norwegian map are the splendid Jotunheim mountains included in the Dovre (often here spelt "Dover") field; and the high plateau in Southern Norway is not called the Langfjeld, but the Hardanger Vidde. A little more travel would probably convince Mr. Monroe that the Nord Fjord is not "grander" than the Sogne, and that "wild" as the Nærodal and the Norangsdal undoubtedly are, there are other valleys frequently visited, as the Flaamdalen and the Vettigjæl (both in Sogn), which are wilder still. By a curious oversight the features of the Geiranger are partly transferred to Hellesylt, which is not on that fjord; and it is plain from the description that the female costumes of Sætersdal and Telemarken have been transposed. There are also errors which a little care might have prevented—e.g., in the same sentence the rainfall at Lærdalsøren is given as 50 inches and 16 inches, and the extent of the Jostedal snow-field is given in square miles on p. 5 as 580 and on p. 198 as 350—the former figure, though in excess, being more nearly correct. Narvik, the terminus of the Lapland railway, is not "near the North Cape," but almost three degrees south of it; and the new line from Bergen to Gulsvik is 235 miles in length, and not 100 as stated on p. 157.

It is only fair to add that the volume is eminently readable, and contains much information useful to the English traveller. Though inferior to Mr. Willson's 'Norway

at Home' in its survey of Norse institutions and social life, it gives a better account than that book of the arts and the natural features of the country. We note a fair map and over fifty good photographs, while the index is admirably complete.

Wheel Magic. by J. W. Allen (John Lane), bears the alternative title 'Revolutions of an Impressionist,' and the author has set out to explain the joys which the man of cultivation can get out of the use of the cycle. He includes a capital ghost story and some measure of incident, but is chiefly concerned with esoteric thoughts and moods induced by the country and the open air. Having protested more than once against the common conclusion that the cyclist must be a Philistine, we congratulate Mr. Allen on his pleasant proof to the contrary in these pages. There is a touch of obvious affectation here and there, as was perhaps inevitable, but the style as a whole is good and attractive.

A Canyon Voyage. By Frederick S. Dellenbaugh. (Putnam's Sons.)—Mr. Dellenbaugh's narrative is somewhat belated. It is an account of the official survey of the Colorado River undertaken by Major Powell's party in the years 1871 and 1872. In that expedition Mr. Dellenbaugh was artist and assistant topographer; and his excuse for this book is that no full account of the exploration has ever before appeared. At the time it was undertaken certain communications were made to the press; and Major Powell, as leader, embodied the results of his labours in a Government pamphlet. Mr. Dellenbaugh has had the imprimatur of both Major Powell and other leading members of the expedition; so that his story may be regarded as officially authentic. The only pity is that it has come so long after the events recorded. These seem now like the faint ghosts of forgotten vicissitudes. To look on the maps supplied is to blot out a generation forthwith. The expedition started at Green River on May 22nd, 1871, and after various adventures descended the Colorado canyons as far as the Kanab. This occupied the better part of two years, as the party went into winter quarters at Kanab. In the second summer the Grand Canyon was successfully run. After that the river was abandoned, owing to the great danger attending the passage of the lower rapids. Some further months were spent in field surveys, and the expedition returned early in 1873 with its work accomplished. The hitherto unknown country of the Colorado had been mapped and registered. Of the value of this work it is not easy to speak at this time, when no mystery enshrouds the Colorado. But it was no light task that Major Powell undertook, and it was carried through with fortitude and discretion.

Mr. Dellenbaugh has not the advantage of a graphic style, nor is he an artist in writing. His narrative is plain, and often heavy; but it is necessarily interesting on account of its subject. He leaves us to make out our own list of the company engaged in the expedition, giving us some half-hearted assistance with names; but we never feel that we are really at home with the party as we should like to be. On the other hand, the photographs and drawings are frequently very effective and striking; witness Mr. Dellenbaugh's sketch of "running the Sockdolager" in the Grand Canyon. Many of the incidents *en route* are stirring enough to arrest even a schoolboy; and the whole achievement was a spirited and virile performance. We miss a modern map of the region.

The way in which *We Two in West Africa*, by Decima Moore and Major F. G. Guggisberg (Heinemann), came into existence is thus explained by the Major in his Preface:—

"My wife wanted to write an account of her travels—I wanted to write an account of mine. My wife was a new-comer and saw the novelty of things—I was a fairly old inhabitant.... My wife kept notes—I did not."

The result of this collaboration, which "may either be described as experience looking on things through new glasses, or as a fresh receptive mind regarding the coast with the eyes of experience," happily combines the freshness of first impressions with the insight acquired by long residence. Mrs. Guggisberg's chronicle of life at Accra and journeys to Tarkwa and Kumasi is decidedly amusing, and her descriptions are bright and graphic, whether the subject be an interview with a native chief, astronomical observations in the Bush, the Tarkwa gold-mines and their workers, or the difficulties of housekeeping in the tropics and the perennial servant-question. On the last point she is by no means pessimistic; in fact, the authors were fortunate in their native followers (like all who deserve to be so). The climate of Accra is so damp that, in Christiansborg Castle,

"it was quite a simple matter to wring the water out of the curtains in the windows.... It was positively heart-breaking for clothes. Leather had to be rubbed with saddle-soap or vaseline daily; if left for forty-eight hours, boots and shoes were covered with green mould and never afterwards lost the rank, pungent smell of the 'Coast.'"

Fortunately this drawback is not universal, and at Abetife the heat, if intense at mid-day, was at any rate dry. We had marked various entertaining passages for quotation, but the difficulty of giving the preference induces us to forbear. We only suggest, in conclusion, that by the "lion-ant" (p. 267) is probably meant the ant-lion (*Myrmoleon*, which is not an ant at all); and that the game referred to on p. 226 exists virtually all over Africa, being played in holes scooped in the ground where boards are unknown, and, whether introduced by the Arabs or not, is certainly not of European origin.

OUR LIBRARY TABLE.

THE HON. B. R. WISE, who, after practising in London as a barrister, has returned to New South Wales, publishes through Sir Isaac Pitman & Sons *The Commonwealth of Australia*, a volume which will be found useful by those interested in Commonwealth politics and problems of Australian defence. For the maps representing the Empire in 1800 and at the present time Mr. Wise is, perhaps, not responsible; but we may point out that the change involved in the colouring of all the Arctic regions lying between Hudson Bay and the North Pole does not represent any substantial growth of the Empire in the nineteenth century. If we are to colour the North Pole, to which Denmark might also put in a claim, we should have still better reason to tint the Antarctic continent as a result of Lieut. Shackleton's exploit, although the 10,000 ft. tableland is not likely to support a vigorous population. Mr. Wise was the author of the New South Wales plan of dealing with labour disputes, often named along with Mr. Reeves's New Zealand legislation as constituting pioneer work. He had pointed out in advance difficulties in recent Commonwealth legislation, as regards which his opinion has now been supported by the Courts. His account of Wages Boards is not prejudiced, as it might at first sight seem; and his position is not hostile to Wages Boards as proposed in this country,

experimentally, for sweated trades. The Wages Boards to which he is opposed are those created in Australia for great organized trades—excluded from the proposals before our Parliament.

THE 1909 volume of *The Naval Annual*, published by Messrs. J. Griffin & Co., is again edited by Mr. T. A. Brassey, who has the usual contribution from the pen of his father, Lord Brassey, the former editor. The feature of the new volume is a severe condemnation of the waste of our money upon submarines, combined with the suggestion that it is not necessary to have a stronger force of destroyers than have our supposed future enemies. The wish to spend our resources mainly upon battleships is, we think, sounder than the attitude of the general public, who desire to spend it upon everything. Admiral W. H. Henderson contributes a chapter on 'Dockyard Administration,' as valuable as would be expected by all who know the part played by that Superintendent and his brother—also an Admiral-Superintendent—in the reorganization of repairs and attainment of financial economy.

Many will turn to this authoritative volume for information upon a topic just now engaging the mind of members of the House of Commons and "naval experts" in newspapers. Some seem to think that we possess no docks capable of taking Dreadnoughts, and that the Germans have "nine" or "twelve." Whether the delay of Rosyth by the late Government and the present Government was wise or foolish, it is impossible to maintain that docks in the Baltic should be counted for Germany, and docks in the Thames and the Channel not counted for us. Moreover, if German docks promised for the future are to be counted for Germany, similar docks must be counted for ourselves. It is clear from the known facts that both the British and the German Admiralty agree in being less excited on the subject than our public. The attack that is made upon our Board of Admiralty might clearly be made in Germany on their Naval administration. How far the three docks at Wilhelmshaven, which are counted as existing, or as nearing completion, by the less wild of critics, have proceeded in their early life is not shown in the pages of 'The Naval Annual,' which avowedly preserves reticence upon the point, while suggesting that the writer knows the facts. There is no obvious reason why we should not be told how such matters stand in Germany, but it is easy to imagine that the writer in 'The Naval Annual' has access to confidential information existing in this country, and is unable to transgress a rule the effect of which, however, in the present case is unfortunate. To judge from engineering papers generally well-informed, the progress made in the German docks on the North Sea is slower than most men believe. The geographical inferiority of situation, as regards the North Sea, of our Channel docks is not considerable, and our Admiralty evidently still count on being able to use in war such docks as those at Portsmouth and even Devonport. The Thames is at least equal in position to Rosyth, and as bases both are needed. If our Admiralty are able to keep floating explosives out of the run of the Channel tide, dockyards are not needed on the East coast. All turns on "mines"—if, indeed, that word describes a light floating article of which ten thousand can be hidden in a lugger.

AMERICAN books on England are published here with increasing frequency; and many are the opportunities thus given us of dis-

covering what we look like from outside. In *England and the English from an American Point of View* (Duckworth & Co.) Mr. Price Collier presents us with a picture of ourselves in part flattering, and in part, perhaps, too accurate to please. In his chapter on Society he reminds us of a well-known member of the House of Lords who, when in the Commons, rebuked a brother Liberal for assuming that Queen Victoria, the acknowledged head of Society, was "in" that body: "I beg your pardon, the Queen was never in Society." The author's proof that Brummell was in Society, coupled with an explanation as to what that hero was, leads to a generalization in which there is much truth. "The Frenchman, the American, and the German" are left regarding the Briton "with a bewildering sense that he is either mad or blind." Yet it is difficult to pronounce Mr. Collier wrong at any point. He notes the admiration of the English for Americans like Franklin, Bayard, Lowell, and Mr. Choate, and he explains that "there are Dukes and Dukes . . . Earls and Earls . . . no more all alike, or all of the same social position, or importance, than are the same number of butchers or bakers." The contrast drawn between the English and the French is open to individual exceptions. M. Delcassé, for example, would have to be placed upon the English side of the line in the author's contrast between the statesmen of the two countries. Mr. Collier is a good observer, and able to describe pleasantly the things he sees. His House of Commons may attract:—

"One wonders, as one sits and listens to this hodge-podge of questions and answers about everything under this British sun that never sets, how anything is ever done."

Mr. Haldane is picked out:—

"No wonder there is conciliation, even to the point of flabbiness. . . . The Minister of War, with a rotund person and the face of a cherub, answers attacks, not in the voice of Mars, but in the falsetto and piping tones of peace."

It is not the case, as the author would find if he read many diaries of the days of his hero Franklin, that "candlestick-makers," or to use our phrase "elderly soap-boilers," more than in the eighteenth century, "are eager to enter Parliament, to attend to other people's business." An examination of the personality of the peers created at the earlier time would show that there has been little change in this respect—except, indeed, in that continual increase of ability which Gladstone noted of the Parliaments in which he sat. Repeating a well-known observation that the English are the least popular of nations, Mr. Collier explains why the Englishman is

"the most generally disliked of men. The German and the Irish hate him; the French ridicule and distrust him; the average American takes his awkwardness, or what Carlyle once called 'his pot-bellied equanimity,' for patronage, giving him little credit for what is often mere shyness, and is forever irritated by him, now that he is too big to be bothered by him as a bully. His power, his stability, his honesty, have won him allies . . . but he has no friends."

PRESSURE on our space often prevents our noticing many books to which we should otherwise like to refer. We may briefly draw attention to a few which provide entertaining holiday reading. *Envious Eliza*, by E. Maria Albanesi (Eveleigh Nash), furnishes an interesting character-sketch of a woman whose unfulfilled ambition is to write a novel which shall become a classic. An almost overpowering envy possesses her regarding a far less intellectual relative who accomplishes what she cannot herself attain. How she conquers her evil thoughts, and

preserves her helpful kindness to those around her in spite of her disappointment, is well told.

Children of the Gutter, by Arthur Applin (Grant Richards), is mostly concerned with a woman who is raised by a kindly disposed man from the lowest ranks of life only to find that he has awakened the deepest affection in her, which unfortunately he is unable to reciprocate. The tale is written in a minor key, but should be read for its sympathetic revelation of the tragedies and hopes of the submerged.

The Love Tale of a Misanthrope, by Ethel M. Forbes (Elliot Stock), on the other hand, may be read without the slightest fear of its being too affecting to accord with leisurely comfort. In fact, it had better be finished during the holidays, lest doubts may arise as to whether the idyllic young lady who converts the misanthrope would really make a good wife.

THE second number of the *Transactions* of the Baptist Historical Society is as full of promise as the first. Of interest to bibliophiles is an article by Mr. John Charles Foster on an unrecorded first edition of Bunyan. It appears that he has acquired a copy of the first edition of 'The Barren Fig-Tree' which is hitherto unrecorded. "From the earliest time the date has been written down as that of 1682. The first known edition is that of 1688. My newly discovered copy bears the date of 1673, printed for Jonathan Robinson at the Golden Lion in St. Paul's Church-yard." A facsimile of the title-page is given. There are some letters to Dr. Rippon from New York, 1800-1, which give glimpses of the American book-trade of that period. The writer, a former member of Rippon's church, was selling the English edition of Rippon's hymn- and tune-book when he was informed by Mr. Ustick that he had "just printed two thousand of your selection of hymns," and he offered "to send me two or three dozen and charge me ten for every dozen I sold." "Thus you see the English labour, and the Americans enjoy the sweets of their labour with little trouble; it is so with every new Publication that is likely to sell that comes over." A letter of William Carey's from Calcutta to his son at Amboyna shows his interest in natural history; he requests him "to pay the minutest attention to productions of the islands and regularly to send me all you can. Fishes and large animals must be excepted, but these you must describe. You know how to send birds and insects. Send as many birds of every description alive as you possibly can, and also such quadrupeds, monkeys, &c.; and always send a new supply by every ship." Shells, corals, stones of every description, vegetable productions, bulbous roots, common plants and trees, "of these I hope you will not think any one too insignificant." These were sent by Carey to the Botanic Garden at Calcutta.

In and about Nottinghamshire. By Robert Mellors. (Nottingham, J. & H. Bell.)—Mr. Mellors, an alderman of the Nottingham County Council, who presents his photograph as a frontispiece to this book of 550 pages, tells us in his Preface that he has had "only a village-school education," and we take this as an excuse for various slips and shortcomings. A great deal of information has been laboriously brought together here, but not a little of it is untrustworthy, whilst much of the remainder is spoilt by the introduction of the author's own views and prejudices. He would probably have done better if he had subjected his volume to severe revision and compression before publishing it.

Mr. Lionel James has given us proof of his quality as a keen observer and a graphic narrator on previous occasions. We first made his acquaintance "on the heels of De Wet," and are glad to renew it. In *Side-Tracks and Bridle-Paths* (Blackwood & Sons) he has collected a number of stories and sketches illustrative of his experiences in many lands. A section is devoted to Persia, and this is peculiarly interesting at the present moment, when the places and people he mentions are in every daily paper. He has also three tales referring to India, one to Russia, two impressionistic sketches dealing with South Africa in wartime, one paper on the German manoeuvres, one on Turkey, and finally two pieces dealing with England. There is just one difficulty we have, which is to determine the fact from the fiction. How much, for example, of the vivid sketches in Tabriz is true? Is the tale of Rhubaba the courtesan, delicately reminiscent of Rahab in the troubled city of Jericho, to be taken as part of what has passed under Mr. James's eyes, or is it merely, let us say, typical? At any rate, it is excellent material, and simply and arrestingly handled. If Hassan Ali Khan is not a real man, he ought to be, and he is a credit to Mr. James's invention. Some of this book is undoubtedly journalism, but it is good journalism, and discloses a talent for fiction of no mean kind.

Adventures in Contentment. By David Grayson. (Melrose.)—This is an interesting document if it is what it purports to be, the true story of Mr. Grayson's life as a farmer. The author states that he was pursuing a strenuous career in business in New York with his eyes fixed on one thing, success, when one day he was pulled up suddenly, apparently by illness. This compelled him to abandon city life and take to the country. He rented a farm, and began to live on new lines. Then he bought the farm; and this book contains his experiences. There is very little incident in it. Mr. Grayson seems to be a contemplative, even rather a dreamy, farmer. But his title is amply justified by the contents of his pleasantly written book.

Mr. Grayson, living with his sister, within his own territory, began to realize at once the joy of keeping touch with the earth and nature. The legend of Antæus remains true for us to-day, and contact with the earth renews and creates strength of mind and spirit and body. This is surely Mr. Grayson's experience. He thoroughly relishes life, whether it be his mild encounters with Horace, or his exchanges with the Professor, or his adventure with a book-hawker or a millionaire. Making an axe-helve occupies a whole chapter and causes a philosophic disquisition. Once convinced of the rightness of his choice, Mr. Grayson is prepared to fight for it:—

"Bring out your social remedies! They will fail, they will fail, every one, until each man has his feet somewhere upon the soil!"

He argues with the cunning of Socrates with John Starkweather, the millionaire, but he does not convince him. Nevertheless his ramblings will please any reader with a heart to be touched by the simple elemental things. Nothing happens, but the world merely wags on, and David Grayson is content. He confesses in his final chapter that he has "perhaps too forcibly" emphasized the pleasant features of his life. He has experienced discouragement and loss and loneliness. But he is content. Contentment, after all, is not quite happiness; at least it is negative happiness, such as the animals that live on the soil feel. Mr. Grayson has aimed at joining that brother-

hood, and has nearly succeeded in attaining their contentment. Not quite:—

"Sometimes I say to myself, 'I have grasped happiness! Here it is; I have it.' And yet it always seems at that moment of complete fulfilment as though my hand trembled, that I might not take it."

Roman Life and Manners under the Early Empire. By Ludwig Friedländer. Translated by Leonard A. Magnus. (Routledge & Sons.)—It is seldom that we have to complain of the last edition of a German work being chosen for translation into English; but in the present case it is distinctly a misfortune. For reasons unknown to us—possibly because the publisher thought that every scholar in Germany already possessed the book, and wished to appeal to a more hurried and less educated class—the seventh edition omits all the foot-notes (even references to authorities) and appendixes which are among the most instructive and valuable parts of the original book. Without these an intelligent reader is at a loss to know what weight of authority even Dr. Friedländer has for many curious facts which occur on almost every page. Thus when he tells us that the rooms in Sejanus's palace were gorgeous, lofty, and huge, we should like to know the evidence for this departure from Græco-Roman habits, which were certainly in the direction of small rooms, even in palaces. This kind of question arises so often that it tends to produce a sort of irritation at the suppression of the notes. Yet there can be no doubt that a translation of this masterpiece was long a desideratum for those many scholars who have not mastered German, though we think it would have been far more valuable before Prof. Dill gave us his two excellent studies on the Roman society of the first and the fourth centuries. His eloquent pages are far pleasanter reading than the translation of a work which, even in the original, boasts few graces of style. The English version is well done, though we protest against the term "little-Asia" as a rendering of "Kleinasien." Surely Asia Minor is well enough established to require no change in this matter, and the rest of Europe is with us in that denomination.

On the whole, we think the picture drawn from such sources as we have is likely to be darker than the reality. What are attacked by satirists and preachers are human vices: the honest and respectable people, who make no fuss, pass unnoticed. Legislation mentions and punishes crimes; it does not reward virtuous actions, save in very rare cases. Thus it comes to pass that if "bene qui latuit vixit" be true, it is also true—"bene qui vixit latuit." The age of the Antonines was, indeed, as Gibbon long since painted it, a time of great happiness for the civilized world. Even the existence of slavery, which is commonly called the plague spot of that society, was not at all so bad for human happiness as the existence of an unemployed and hopeless proletariat. So great a number of the imported slaves, especially from the East, attained importance in Italy that they founded families far more prolific than their masters, and, as O. Seeck has pointed out in his famous book, not a little of the dark type in the present Italy, and not a few of its characteristics, are derived from the "Syrian Orontes that flowed into the Tiber." Even the rising Christianity was very slow to preach any such doctrine as the wholesale manumission of slaves, or the doctrine that slavery in itself was immoral.

The chapter on the travels of tourists, and the means of passing from country to country, shows us that after the establish-

ment of the Roman Empire, and for three or four centuries from that time, travelling was fully as easy as it was in the nineteenth century up to the discovery of steam as a motive power. The old sailing ships, indeed, had rowers on board, and means of prosecuting their voyage even in a calm. As for roads, vast tracts of Europe—Spain, Italy, Greece, Macedonia—not to speak of Hither Asia, and Africa from Algiers to the Red Sea, were supplied with roads and posts in a manner vastly superior to those of the present day. The collapse of the great Babylonian and Persian organization of Eastern travel, and of the Roman in the West, was one of the most tremendous factors in producing, or in intensifying, that shameful decadence of Græco-Roman civilization which is commonly known as the Dark Ages.

Such are the lessons taught us by this great study of Græco-Roman life. When we reflect how its splendour was unable to save it from decay, we cannot but ask whether our vaunted twentieth century is absolutely secure, and whether a new invasion of strange races from the East may not repeat the tragedy of another age. For who knows whether the Yellow races, which are now so diligently copying Western civilization, would care to maintain it, if once they had overpowered its boastful possessors? Who knows whether conquerors with a new point of view would not despise and destroy most of what we prize, and consign to the dust-heap most of our material treasures? Plato thought that even the Ideal State which he described in his "Republic" would have one human imperfection common to all that we can create: it must have in it the seeds of old age and decay, and could not endure for ever. Is this theory less reasonable than that of the modern perfectionist, who believes in the inevitable progress of the race in spite of the vices and follies of mankind, with their constant recrudescence?

A History of Hoddesdon in the County of Hertfordshire. By J. A. Tregelles. (Hertford, S. Austin & Sons.)—This history of Hoddesdon has for its foundation a collection of MSS. and notes made by the late Alexander McKenzie, for many years churchwarden, and latterly vestry-clerk, of the parish. He was keenly interested in all matters bearing upon local records and customs, and hoped to produce a volume such as this. He died in 1901, and his collections were handed to Mr. Tregelles to prepare for publication. The delay in issuing the book has been caused by the bringing together of much new material from the Public Record Office, especially from the old Manor-Court Rolls and accounts at Hatfield House.

In many ways this is a far more thorough and interesting book than the usual parochial history. The large maps are specially to be commended, particularly the one which shows the sites of the Domesday and later manor houses, and the chief finds of Romano-British remains together with the roads and tracks extant before 1500. There are also a variety of other illustrations, including reproductions of several old portraits of the Rawdons and other worthies of the district. The book will be of much interest to residents in the district, whilst the valuable series of extracts and abstracts from the early Manor-Court Rolls will prove of genuine worth to all who are interested in these definite records of the past. One symptom of poverty among the people appears in the frequent presentments in the local courts against women for hedge-breaking. These hedges were the stake-

and-thorn enclosures used for the yearly fencing of the fields when cropped; their dry materials were of course excellent for firing or heating the bread ovens. The Lord's "pound" is frequently mentioned in the courts of the reign of Edward III. Each separate manor possessed its own *parcus* or pound; there is evidence in the cases of Geddings and Boas that the pounds were close to the manor house. Geddings pound at Michaelmas, 1366, held "1 cart-horse value 30 shillings, another value 20 shillings, 1 ox, 2 stots, and 11 sheep"; all of these were liable for fine, in proportion to their value, before release. It is of some interest to note the complaints which were common at the beginning of the fifteenth century as to the cutting down of small trees. Mr. Tregelles draws attention to the fact that, whilst oak, ash, elm, and thorn are mentioned, nothing is said as to beech, hornbeam, or willow, although he believes that the hornbeam and the willow must have been at least as plentiful as they are now.

Notwithstanding our general appreciation of this substantial book, it bears evidence of incomplete research. The vast storehouse of records in Chancery Lane would have thrown more light on the old history of Hoddesdon and the district. As for the long annotated list of the clergy who served Hoddesdon, it should have depended on the original episcopal registers at St. Paul's, rather than on the not always accurate extracts long ago printed in Newcourt's 'Repertorium.' The book should have been divided into chapters, and lists of contents and illustrations provided.

Historische Neuenglische Grammatik. Von Wilhelm Horn.—Part I. *Lautehre.* (Strasburg, Trübner.)—Prof. Horn's historical grammar of modern English is written on the right method. The author has confined himself strictly within the limits indicated by the title, taking the phenomena of late Middle English as the starting-point from which the subsequent changes down to the present time are traced. This first portion, treating of the phonology, and incidentally of the orthography, is remarkably well executed. The works of writers on orthoepy from the sixteenth century onwards, and the materials contained in the 'Oxford Dictionary,' have been carefully studied, and abundant use has been made of the modern dialects. Now and then, though rarely, Prof. Horn's manner of accounting for apparent exceptions to phonetic law appears unsatisfactory; for example, the explanation of the local pronunciation *behint* as due to the analogy of *front* is inadequate, and would hardly have been proposed by an Englishman familiar with any of the dialects in which this pronunciation occurs.

There are one or two questionable statements with regard to modern English pronunciation; *blackguard* and *forehead*, for instance, are not sounded exactly as if they were written "blaggrud" and "forrud." We note two odd misprints or slips of the pen—"Osten und Osten" (p. 3) for *Osten und Westen*, and "im Auslant" (p. 92) for *im Auslant*. On the whole, however, the book is admirably correct, both typographically and otherwise; and it is certainly by far the most complete treatise on the historical phonology of modern English hitherto published. The index of English words contains about 3,000 entries. Prof. Horn has rendered valuable service to scholarship by this first part of his grammar. We hope that the remainder of the work will prove equally excellent, and that its publication will not be long delayed.

It is not often that an English author can translate his own writings into a foreign language sufficiently well to satisfy those of whom it is the native tongue. This, however, Mr. Charles Pond has done in his French versions of three of his recitations, 'Glimpses of Life,' which for several years have delighted audiences both public and private. The ability to write excellently humorous things like 'On Strike,' and 'The Fully Licensed Man' is no small gift; and when the author is equal to the double task of reciting them successfully in his own French to French audiences, his fitness for the line which he has chosen becomes indisputable. Mr. Pond's *Trois Monologues*, now issued under one cover (Reynolds & Co.) are 'L'Hôpital des Chiens,' 'Le Baron de Grippefort,' and 'Le Marchand de Vins.' In their original states as 'Evings's Dorg 'Ospital,' 'Greifenstein,' and 'The Fully Licensed Man' they are known to innumerable English people, and their French popularity increases every day. In their French form they were "récités par l'auteur pour la première fois à All Souls College, Oxford, le 15 Mai, 1908."

GEORGE MEREDITH.

By a mischance, which no one regrets more than ourselves, we are obliged to withhold until next week our intended estimate of the great writer who has just passed away and put the whole world of letters in mourning. Though he had passed the allotted span of man's life, his vitality was so wonderful, his spirit so youthful, that the announcement of his illness did not prepare us for the end on Tuesday last.

George Meredith had a special regard for *The Athenæum*, which recognized his powers in very early days, and few things gave him more pleasure than the unstinted tribute paid by Henley to 'Diana of the Crossways' in 1885. "It has no touch," the review remarked, "of the tremendous spiritual tragedy which forms the subject of 'Rhoda Fleming'—in some ways the greatest of the author's achievements; nor, on the other hand, is its essence so peculiar and rare as that spirit of comedy whose expression in Sir Willoughby Patterne sets 'The Egoist' on a pinnacle apart among novels, and marks the writer for one of the breed of Shakespeare and Molière.... In one word, it is a common novel, as 'Amelia' is, and 'Vanity Fair.' It ends as happily as the feeblest and flimsiest of visions in three volumes, and is only distinguished from the ruck of its contemporaries in being the work of a man of genius and a great artist."

Henley noted that "here and there we are confronted with a metaphor in four dimensions (as it were), whose conquest appears to demand the instant and active exercise of all the five senses at once, and which even then emerges from the fight unvanquished. To say that is to say that the book is by the author of 'The Tragic Comedians.' But such defects are rare. Mr. Meredith writes such English as is within the capacity of no other living man; and in epigram as in landscape, in dialogue as in analysis, in description as in comment and reflection, he is an artist in words of whom his country may be proud."

'NOTES FROM SOTHEBY'S.'

35, Pond Street, Hampstead, N.W., May 15, 1909.

WITH reference to your review of my volume 'Notes from Sotheby's' in the current number of *The Athenæum*, it appears likely to convey the idea to outsiders that I had merely made a "selection" of notes

from the whole of Messrs. Sotheby's catalogues, and in justice to myself, I should wish it to be known that this is not so. The review commences by stating that it is "the peculiar fate of catalogues to disappear, and in a few years they become exceedingly difficult to obtain." This is exactly the case. It was only possible to procure every spare catalogue still in Messrs. Sotheby's possession, and to advertise in the trade journals for others. This was done, and every note that contained a scintilla of bibliographical interest was reproduced. The catalogues which were not obtainable by the means stated of course contain notes of equal value and interest to those in 'Notes from Sotheby's,' and the only alternative to the plan adopted was to spend weeks at the British Museum, copying the notes from the store of catalogues there preserved. So much expenditure of time would, however, have been thus incurred that the cost of producing the volume would have been more than doubled, while it was by no means certain that a sufficient number of purchasers at the increased price necessary to make a commercial success would have been forthcoming. If, however, the present volume should meet with sufficient support, it would be easy to prepare a supplementary volume from the catalogues in the Museum and thus fill the gaps indicated by your reviewer. All that I am anxious for is that it should not be supposed that the absence of notes which ought to form part of such a compilation is due to carelessness on my part, or want of system.

As regards misprints, I doubt if half a dozen will be found in the entire volume, and this, to those who are accustomed to proof-correction, seems to be not unsatisfactory. It is a singular coincidence that one misprint, reproduced from 'Book-Prices Current,' occurs in your reviewer's article. He refers to 'the Crampton Sale at Messrs. Sotheby's in June, 1896.' The sale in question was that of the library of M. Alfred Crampton, a well-known French book-collector, then resident in London.

FRANK KARSLAKE

* * Mr. Karslake contradicts himself. He says, first, that his "notes" are not a "selection" from Messrs. Sotheby's catalogues, 1885-1909, and then admits that he had to depend on "every spare catalogue," which he could get from Messrs. Sotheby's or other sources. Further, he suggests that he might "fill the gaps" which we indicated. This task will occupy him several years, and provide material for many volumes as large as his 'Notes,' which, we must repeat, contains only a small portion of those printed in Sotheby's catalogues during the last twenty-four years.

'PARADISE LOST.'

Union Club of Boston, May, 1909.

A COPY of one of the many variants of the first edition of 'Paradise Lost' has been found in a private library in this city, differing from any hitherto noted. It reads as follows:—

Paradise lost. [A Poem in] Ten Books. [The Author] John Milton. [London,] Printed by S. Simmons, and are to be sold by T. Helder, at the Angel in Little Britain, [1667.]

The unusual feature lies in the name of the publisher and the date of publication. Simmons did issue an edition in 1668, but no trace of an earlier issue bearing his name has been found outside of this copy. The book was purchased in 1844, and bears no evidences of having been "doctored" to meet a bibliographical demand. Can another copy be located by your readers?

WORTINGTON C. FORD.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Awdry (W.), *United Worship*, 1/6. Illustrated from the office for morning and evening prayer in the Anglican Communion.
- Duchens (Monsignor Louis), *Early History of the Christian Church, from its Foundation to the End of the Third Century*, 9/ net. Rendered into English from the Fourth Edition.
- Hull (Rev. John E.), *The Holy Angels*, 1/6.
- MacDermott (G. M.), *The Gospel according to St. Matthew*, 6d. One of the Plain Commentaries.
- Robertson (J. Methven), *Encouragements in the Maintenance of Christian Belief*. An address to the Synod of Perth and Stirling.
- Sampson (Rev. Holden E.), *Progressive Creation*, 2 vols., 21/ net. A reconciliation of religion with science.
- Studies in Difficult Texts, Second Series, 6d. Edited by the Rev. W. H. Griffith Thomas, and reprinted from *The Church Family Newspaper*.
- Walker (Rev. Dawson), *The Letters of St. Paul to Corinth*, 1/6. Intended for the general reader interested in the life and writings of St. Paul.
- "Which Is?"; or, the Unknown God, by an Unknown Man, 3/6 net.
- Williams (C. D.), *A Valid Christianity for To-day*, 6/6 net. Discourses delivered on various occasions, and published at the request of friends.

Law.

- Duckworth (L.), *Charter Parties and Bills of Lading*, 2/6 net.
- Kime's International Law Directory and Telegraphic Code, 1909, 10/6 net.
- Leake (S. Martin), *An Elementary Digest of the Law of Property in Land*. Second Edition, revised by A. E. Randall.
- Practical Statutes of the Session 1908 (8 Edward 7). With introduction, notes, tables of statutes repealed and subjects altered, lists of local and personal and private Acts, and a copious index, edited by J. Sutherland Cotton.
- Roscoe's Damages in Maritime Collisions, 10/6 net.

Fine Art and Archaeology.

- Essex, described by A. R. Hope Moncrieff, and painted by L. Burleigh Brühl, 20/ net. Contains 76 illustrations in colour.
- Gheyn (J. van den), *Croniques et Conquestes de Charlemagne: Reproduction des 105 Miniatures de Jean le Tavernier d'Audenarde, 1480*, 17/
- Hallé (C. E.), *Notes from a Painter's Life, including the Founding of Two Galleries*, 6/ net. With illustrations.
- India Annual Report of the Director-General of Archaeology for the Year 1906-7. Part I. Administrative.
- Marquand (A.), *Greek Architecture*, 10/ net.
- Medallion Illustrations of the History of Great Britain and Ireland: Part X., Plates XCI-C., 6/
- Smith (Rev. F.), *The Stone Ages in North Britain and Ireland*, 16/ net. Illustrated by over 500 drawings of typical specimens, with an introduction by Augustus H. Keane.

Poetry and the Drama.

- Barnes (William), *A Selection from Poems of Rural Life in the Dorset Dialect*, 1/6 net. Edited by his Son. Copyright Edition.
- Cecil (K. H. D.), *The Poet and his Soul*, 2/6 net. A poem.
- Cripps (Arthur Shearly), *Lyra Evangelistica: Missionary Verses of Mashonaland*, 2/6 net.
- Hankin (St. John), *The Last of the De Mullins*, 1/6 net. A play without a preface.
- Hundert besten Gedichte der deutschen Sprache (Lyrik), 6d. net. Selected by R. M. Meyer.
- Mackall (J. W.), *Swinburne*, 1/ net. A lecture delivered before the University of Oxford on April 30.
- Mackaye (Percy), *The Playhouse and the Play*, 5/ net. With other addresses concerning the theatre and democracy in America.
- Moulton (Louise C.), *Poems and Sonnets*, 7/6
- Stapleton (A.), *The King and the Miller of Mansfield*, 2/6. With new notes about Robert Dodsley. Reprinted from *The Newark Advertiser*.
- Taylor (M.), *Songs of Solitude*, 3/6 net.
- Wedmore (Millicent), *A Minstrel in the South*, 2/6 net. One of these poems has been published in *The Cornhill* of the present month; three or four have appeared in *The Pall Mall Magazine*; and three or four in the writer's previous volume 'Essays and Verses.'
- Williamson (K.), *Cambridge: a poem, together with Indian and other Verses and Notes*, 2/6 net. No. 1 of the Fenlight Booklets.

Bibliography.

- Battersea Public Libraries, *Twenty-Second Annual Report, 1908-9*. Descriptive Catalogue of the Naval Manuscripts in the Peppin Library at Magdalene College, Cambridge, Vol. III. Edited by J. R. Tanner.
- Early Printed Books to the Year 1500 in the Library of Trinity Hall, Cambridge, 6d.
- Library Economics, 2/ net.

Philosophy.

- Armstrong (C. Wicksteed), *The Mystery of Existence in the Light of an Optimistic Philosophy*, 2/6 net.
- Boehme (J.), *The High and Deep Searching Out of the Threelife of Man*, 12/6 net. Englished by J. Sparrow, reissued by C. J. R.
- Boole (Mary Everest), *Symbolical Methods of Study*, 3/6 net.
- Lindsay (James), *Studies in European Philosophy*, 10/6 net.
- Miller (Irving E.), *The Psychology of Thinking*, 5/ net.

Political Economy.

- Bolland (W.), *The Railways and the Nation: Problems and Possibilities*, 1/ net.
- Charlesworth (S. J.) and Hallsworth (H. M.), *Unemployment*, 2/6 net. The results of an investigation made in Lancashire, and an examination of the Report of the Poor Law Commission.

Hirst (Margaret E.), *Life of Friedrich List and Selections from his Writings*, 7/6 net. An account of Friedrich List, the founder of the German Zollverein, and advocate of the American system of Protection.

History and Biography.

- Ballantyne Press and its Founders, 1796-1908. With illustrations and facsimiles.
- Booth (W. Stone), *Some Acrostic Signatures of Francis Bacon*, 25/ net. Now for the first time deciphered and published.
- Boudin (F.), *Essais de Biographies Littéraires*, 2/6. Sketches designed to familiarize Englishmen with French writers.
- Brackenbury (Right Hon. Sir H.), *Some Memories of my Spare Time*, 5/ net.
- Butler (Josephine E.), 6/ net. An autobiographical memoir, edited by George W. and Lucy A. Johnson, with an introduction by James Stuart.
- Calendar of the Patent Rolls preserved in the Public Record Office, Richard II.: Vol. VI., 1396-9, 15/
- Johnson (R. Brimley), *The Cambridge Colleges*, 2/6 net. With 25 illustrations.
- Knight (E. F.), *The Awakening of Turkey*, 10/6 net. A history of the Turkish Revolution. Illustrated.
- Leishman (J. Fleming), *A Son of Knox, and other Studies, Antiquarian and Biographical*, 3/6 net.
- Memoir of Col. The Right Hon. William Kenyon-Slaney, M.P., 3/6 net. Edited by Walter Durnford, with portraits and illustrations.
- Milford (L. S.), *Haileybury College, Past and Present*, 10/6 net. Contains 45 illustrations.
- Random Recollections of a Commercial Traveller, 3/6 net. Illustrated.
- Tulloch (Major-General A. B.), *The '45, from the Raising of Prince Charles's Standard at Glenannan to the Battle of Culloden*, 1/ net. With plan. Third Edition.

Geography and Travel.

- Brabant (F. G.), *Rambles in Sussex*, 6/ net. Contains 30 illustrations.
- Cox (R. Hippeley), *A Guide to Aveyr and Neighbourhood*, 5/ net.
- Dutt (W. A.), *The Norfolk and Suffolk Coasts*, 6/ net. Illustrated.
- Earle (A.), *A Narrative of a Nine Months' Residence in New Zealand in 1827*, 2/6
- Hutchinson (Sir J. T.) and Cobham (C. Delaval), *A Handbook of Cyprus*, 2/6 net. Revised Edition, with frontispiece and two maps.
- Johnston (Keith), *A Sketch of Historical Geography*, 3/6 net.
- Kelly's Directory of the North and East Ridings of Yorkshire, 1909, 25/
- Shelley (Henry C.), *Literary By-Paths in Old England*, 10/6 net. With illustrations from photographs by the author.
- Wade (G. W. and J. H.), *Monmouthshire*, 2/6 net. Contains 32 illustrations, 4 plans, and 4 maps.

Sports and Pastimes.

- Golfing Annual, 3/6
- Education.
- Barrett (S. M.), *Practical Pedagogy*, 2/6
- Brul (Karl), *The Teaching of Modern Foreign Languages and the Training of Teachers*, 2/6 net. Fourth Edition, revised and enlarged.
- Richmond (Mrs. Ennis), *A Natural Education: For our Daughters: Two Aspects of the Co-Education of Boys and Girls: Public Schools and Co-Education; Why Not Co-Education?* 3d. each.
- Royal University of Ireland: Calendar for 1909; Examination Papers, 1908.

Folk-lore.

- Treasury of Basuto Lore, Vol. I., 10/6 net. Edited by E. Jacotet.

Philology.

- Arthur (C.) and Ginever (Ilona), *Hungarian Grammar*, 4/6 net.
- Goddard (Harold C.), *Chaucer's Legend of Good Women*. Reprinted from *The Journal of English and German Philology*.
- Gummere (F. R.), *The Oldest English Epic: Beowulf, Finnsburg, Waldere, Deor, Widsith, and the German Hildebrand*, 4/6 net. Translated in the original metres, with introduction and notes.
- Hemingway (S. B.), *Thirty-Eight English Nativity Plays, One of the Yale Studies in English*.
- Hoogvliet (Dr. J. M.), *Elements of Dutch*, 3/6 net. Seventh Edition, in which a simplified spelling system has been adopted. Thoroughly revised and enlarged from Ahn's Concise Grammar of the Dutch Language.
- Meyer (Kuno), *The Instructions of King Cormac Mac Airt*, 1/6. Royal Irish Academy Todd Lecture Series, Vol. XV.
- Pulman (W.), *The Truth about the Teaching of Foreign Languages*, 1/ net. Endeavours to show why people have failed to learn them by the prevailing methods, and has an introduction to "Linguistics by the E. and S. Method."
- Thackeray (H. St. John), *A Grammar of the Old Testament in Greek according to the Septuagint: Vol. I. Introduction, Orthography, and Accidence*, 5/ net.

School-Books.

- Shipley (Mary E.), *An English Church History for Children, 1066-1500*, 2/6 net. With a preface by W. Edward Collins, 12 illustrations, and a map.
- Short Extracts from Old English Poetry, chiefly for Unseen Translation, 1/6 net. Edited by O. T. Williams.

Science.

- Arrhenius (Svante), *The Life of the Universe, as conceived by Man from the Earliest Ages to the Present Time*, 2 vols., 5/ net. Translated by Dr. H. Borns, with illustrations. In Harper's Library of Living Thought.
- Ashcroft (E. A.), *A Study of Electrothermal and Electrolytic Industries: Part I. Introductory*, 8/6 net.
- Bower Manuscript. Facsimile leaves, Nagari transcript, romanized transliteration, and English translation with notes, revised translation of Parts I-II. A native medical treatise, edited by A. F. H. Irmle.

Cooper (C. S.) and Westall (W. P.), *Trees and Shrubs of the British Isles, Native and Acclimatized*, Part IV., 1/ net. With illustrations by C. F. Newall.

Country Gentlemen's Ketate Book, 1909, 21/. Edited by William Broomhall.

Cremation in Great Britain, 1909, 6d. A description of British crematories, illustrated with numerous views, together with the Cremation Act, 1902, and regulations for carrying out cremation.

Cyclopedia of American Agriculture. Vol. IV., 21/ net. Edited by L. H. Bailey.

Dearmer (Percy), *Body and Soul*, 6/ net. An inquiry into the effects of religion upon health, with a description of Christian works of healing from the New Testament to the present day.

English Vegetable Garden, 8/6 net. Illustrated. Country Life Library.

Floy (H.), *High-Tension Underground Electric Cables*, 8/6 net.

Goodrich (E. S.), *Vertebrate Craniata (First Fascicle: Cyclostomes and Fishes)*, 20/ net. Forming Part IX. of Ray Lankester's Treatise on Zoology.

Heil (Adolf) and Esch (W.), *The Manufacture of Rubber Goods*, 10/6 net. A practical handbook. Illustrated.

Hodgson (J. T.) and Williams (J.), *Locomotive Management from Cleaning to Driving*, 2/6 net.

Hogarth (A. H.), *Medical Inspection of Schools*, 6/. One of the Oxford Medical Publications.

Hogle (W. M.), *Internal Combustion Engines*, 12/6 net.

Horner (D. W.), *Observing and Forecasting the Weather*, 6d. net. See *Athen.* of 5th inst., p. 564.

Journal of Comparative Neurology and Psychology, Vol. XLX., No. 1.

Pearson (Karl), *The Groundwork of Eugenics*, 1/ net. The substance of two lectures delivered as an introduction to a course on the science of national eugenics at the Galton Laboratory, February 23 and March 2.

Staars (David), *The English Woman*, 9/ net. Studies in her psychic evolution, translated from the French, and abridged by J. M. E. Brownlow.

Strack (Hermann L.), *The Jew and Human Sacrifice: Human Blood and Jewish Ritual*, 10/ net. An historical and sociological inquiry.

Wanhill (C. F.) and Beveridge (W. W. O.), *The Sanitary Officer's Handbook of Practical Hygiene*, 5/ net.

Wells (W.), *New Plane and Solid Geometry*, 5/ net.

Whetham (W. C. Dampier), *The Recent Development of Physical Science*, 5/ net. New Edition.

Fiction.

- Aldington (May), *Meg of the Salt-Pans*, 6/. A domestic tragedy laid in a Kentish village.
- Barker (H. J.), *A Nice Pair, and Others*, 3/6. A book of humorous stories told by a quaint old character.
- Dickinson (H. N.), *Sir Guy and Lady Rannard*, 6/. Has a good deal to do with political life.
- Lee (Eldon), *The Burden of 1908*, 6d. net. A prophecy.
- Le Queux (William), *Spies of the Kaiser*, 6/. A story of German secret agents who are at work gaining our naval and military secrets.
- Manning (Frederic), *Scenes and Portraits*, 6/. The author is principally influenced by Renan in these studies of different times and places.
- Mighels (Mrs. Philip Verrill), *The Full Glory of Diantha*. A novel of New York life, with some scenes in a typical mining camp of the West.
- Moberly (J. G.), *A Very Doubtful Experiment*, 6/. The story of a marriage. Illustrated.
- Pasture (Mrs. H. de la), *The Lonely Lady of Grosvenor Square*, 7d. net. For former notice see *Athen.*, Feb. 14, 1907, p. 192.
- Raine (Allen), *Where Billows Roll*, 6/. The scene is in Wales, and the story has a strong love-interest and a touch of mysticism.
- Rousseau (J. J.), *Jule; ou, La Nouvelle Héloïse*, 1/6 net. Abridged edition, with preface by Frank A. Hedgcock.
- Sellar (Edmund Francis), *Where Every Prospect Pleases*, 6/. A story of love and life in Ceylon.
- Trites (W. B.), *John Cave*, 6/. An attack on the American press from the point of view of an American reporter of some refinement.
- Turner (R.), *Samson Unshorn*, 6/. A tale of Fleet Street and a newspaper Napoleon.
- Viele (Herman K.), *Heartbreak Hill*, 6/. A comedy romance with a frontispiece by John Rae.
- Ward (Mrs. Humphry), *Daphne; or, "Marriage à la Mode"*, 6/. The story of a young Englishman's love for a bright American girl of wealth, and the failure of their married life through misunderstanding and jealousy.
- Wood (Mrs. Henry), *Orville College*, 6d.

General Literature.

- Boys' Brigade Camp Handbook. With 6 illustrations.
- Eisenwein (J. Berg), *Writing the Short-Story*, 1 dol. 25. A practical handbook on the rise, structure, writing, and sale of the modern short-story.
- Findlay (J. G.), *Humbly and Homilies*, 3/6 net.
- Fremantle (H. E. S.), *The New Nation*, 5/ net. A survey of the Condition and Prospects of South Africa.
- Herrie (Lizzie), *Cassell's Household Cookery*, 3/6
- India Office List, 1909, 10/6
- Journal of the Royal Institution of Cornwall, Vol. XVII. Part III.
- Mackenzie (A.), *The Prophecies of the Brahan Seer (Coinneach Odhar Fiosaiche)*. An account of a Highland seer, with introductory chapter by Andrew Lang.
- Saints among the Animals, 6d. net. Text by Margaret W. Cole, pictures by Alpheus P. Cole. Second Edition.

Pamphlets.

- Clayton (Rev. H. J.), *The Church in Wales To-day*, 1d.
- No. 24 of the Churchman's Penny Library.
- Cunningham (W.), *Socialism and Christianity*, 3d. The substance of a paper read before the Victoria Institute on February 1.
- Neligan (Right Rev. M. R.), *Betting and Gambling*, 2d.
- Newbolt (Canon W. C. E.), *The Athanasian Creed*, 1d.
- No. 23 of the Churchman's Penny Library.
- Our National Flag, by an Old Naval Officer, 1d. Describes what it is and what it is not.
- Ripon (Bishop of), *Shall the Race Perish?* 2d.
- Smith (Jas. C.), *Legal Tender*, 3d. net. Correspondence with the editor of *The Bankers' Magazine*.

FOREIGN.

Poetry.

Pravil (A.) et Brousse (J. R. de), *L'Anthologie du Félibrige*, 3fr. 50.

Music and the Drama.

Bellaigue (C.), *Les Époques de la Musique*, 2 vols., 7fr.
Fauchois (R.), *Beethoven*, 3fr. 50. The piece recently acted at the Odéon.

History and Biography.

Beunier (A.), *Éloges*, 3fr. 50. Appreciations of several leading men of letters in France.
Dontrepoint (G.), *La Littérature française à la Cour des Ducs de Bourgogne*, 12fr.

Harry (G.), *Maurice Maeterlinck*, 2fr. 50. One of *Les Écrivains français de Belgique*.
Historiske Samlinger udgivne af den Norske Historiske Kildeskriftkommission, Vol. III. Parts I. and II.

Philology.

Jost (K.), *Beon und Wesan: eine syntaktische Untersuchung*, 3m. 50. Part 26 of the *Anglistische Forschungen*.

Voigt (E.), *Shakespeares Naturschilderungen*, 3m. 80. Part 28 of the same series.

Fiction.

Daudet (E.), *La Course à l'Abîme: un Roman sous la Terre*, 3fr. 50.

General Literature.

Revue germanique, mai-juin, 4fr.
Weiss (Gerolamo), *Elogio dei Libri*, 2 lire.

* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

In *The Cornhill Magazine* for June Mr. Stanley Weyman introduces 'Leaves from the Diary of a Tramp,' a record of real experiences on the road and in the work-house by J. A. H. Mr. L. J. Brown, of the Consular Service in Morocco, writes on 'The Rise of Moulay Abd el Hafid,' the new Sultan. In 'A Forgotten Botanist of the Seventeenth Century' Canon Vaughan writes on John Goodyer. 'Wild-fowl and Parlakimedi' is a description of sport in a sequestered corner of India, by Mr. Edmund Candler. Mr. Andrew Lang writes on 'Anti-Jacobite Conspiracies.' 'Sarah Wilson,' by Mr. W. W. Gibson, is a record in verse of an old fisherwoman; and short stories are 'The Girl with only One Talent,' by Mr. W. E. Norris, and 'Old Sandy,' by Mr. Austin Phillips.

Blackwood for June opens with an article by Mr. Charles Whibley on 'Characters,' a literary convention much in vogue in the seventeenth century. The number also contains 'A Day in a Game Reserve,' by Major Stevenson Hamilton, Warden of the Eastern Transvaal Game Reserve; 'A Sacred River Head,' by Prof. James Sully; and 'A Jaunt to Janina,' by Mr. Orlo Williams.

For some time Mr. J. A. Hammerton has been preparing 'George Meredith in Anecdote and Criticism,' a companion volume to his 'Stevensoniana,' and the manuscript was delivered to the publisher, Mr. Grant Richards, last week. The book, which will appear early in June, was begun six or seven years ago, and was originally intended as a souvenir of Meredith's eightieth birthday; but it was only last week that the author was able to give it the final touches. An important feature will be the illustrations.

A CORRESPONDENT writes:—

"George Meredith's breezy fortitude, as well as his unfailing kindness, is illustrated in the following letter, which the veteran novelist sent to a young author, perplexed by the attitude of reviewers:—

"My practice with regard to reviews is to look for none and to read all that may come in my way. It is like expecting a windy day in our climate when we go out of doors and face the air: an author must master sensitiveness when he publishes. He knows what he intended, and should be able to estimate the degree of his attainment. Criticism will then brace him. We have not much of it, and there will be indifference to wear through, and sometimes brutality to encounter. Tell yourself that such is our climate. I began sensitively, but soon got braced. Here and there a hostile review is instructive, if only that it throws us back on the consciousness of our latent strength."

If Meredith had to wait long for general critical recognition, he secured from the beginning the applause of good judges, George Eliot in 1856 writing of 'The Shaving of Shagpat' as "a work of genius." Swinburne's generous defence of his poetry will be recalled by many.

AMONG the chief articles in the June *International* will be the following: 'Mr. Lloyd-George's First Budget,' by Mr. L. G. Chiozza-Money, M.P.; 'The Influence of Aerial Navigation on Civilization,' by the editor, Dr. Rodolphe Broda; 'The Problem of the Overgrown Cities,' by M. Émile Vandervelde; 'The International Situation,' by M. Francis de Pressensé; 'The Future of Parliamentary Life in Turkey,' by Mustapha Bey; and 'The Austrian Administration of Bosnia-Herzegovina,' by M. Y. Marhula.

MR. FISHER UNWIN will publish on June 7th a work entitled 'Christ and the Eastern Soul,' by Dr. Charles Cuthbert Hall, late President of the Union Theological Seminary, New York. It contains a course of lectures delivered in India, Ceylon, and Japan, and is intended to indicate the points of contact between Christianity and the religions of the East, and to show how the latter call for Christianity as their complement and crown.

MR. HERBERT RICHARDS is about to publish through Mr. Grant Richards another collection of papers on Greek authors, of which some have appeared in *The Classical Review*, and some are new. They deal largely with Aristophanes, the comic fragments, and the Attic orators; and they include a new study of the diction of comedy, and a large number of miscellaneous emendations in Greek authors.

'GROWLS FROM UGANDA' is the title of a new work to be published by Mr. Elliot Stock. In it the anonymous author, writing from his grass hut in Uganda, reviews and records his recollections of commercial life in England, and also devotes a chapter to a search for gold in British Columbia.

'THE HISTORY OF PEMBROKESHIRE,' by the Rev. James Phillips, is announced for immediate publication by the same firm, also a volume of stories by the Rev. Zachary Mather, descriptive of Welsh life and character, entitled 'Tales from the Welsh Hills.'

MR. FRANCIS COUTTS, of 440, Strand, W.C., asks for the sight of letters and papers connected with his great-grandfather Thomas Coutts the banker, as his life is being written.

MR. PERCY WHITE, the popular author of 'The West End,' has completed a novel for Messrs. Hurst & Blackett, which they will publish next Tuesday under the title of 'The House of Intrigue.'

'THE CIVIL WAR IN DORSET, 1642-1660,' by Mr. A. R. Bayley, is being published by subscription. Many transcripts from the Clarendon and Tanner MSS. will be included, and Edward Drake's 'Diary of the Siege of Lyme' will be printed in full. Interesting matter is, in fact, abundant, and the volume is due to the suggestion of Prof. Firth, who has given assistance in the plan of it, and authorities to be consulted. Subscribers' names should be sent to Messrs. Barnicott & Pearce, the Wessex Press, Taunton, or Mr. B. H. Blackwell, Broad Street, Oxford.

THE BRITISH ACADEMY announce that the Schweich Lectures on Biblical Archaeology will be given by Prof. Kennett on May 28th, June 4th, and 11th. These lectures will be open to the public free, and the subject will be 'The Composition of the Book of Isaiah in the Light of Archaeology and History.'

THE June *Sunday at Home* will contain an article on 'New England and Boston,' by the Rev. J. Edgar Park; 'Studies in St. Paul's Prison Ministry,' by the Bishop of Sodor and Man; and the conclusion of the Rev. Dr. Hanson's discussion of the first chapter of Genesis. Mr. Oliver G. Pike writes on 'The Buzzard and its Home.'

The *Oxford Magazine* of last week says:

"All who are interested in Latin scholarship in Oxford must have been pleased, and no one, we are sure, can have been surprised, at the election of Mr. A. C. Clark to the re-established Latin Readership. We say re-established, for there has not been a Reader in Latin since 1893, when Prof. Nettleship died and Mr. Robinson Ellis was promoted from the Readership to the Corpus Chair."

MR. QUARITCH announces that Part I. is now ready of a carefully revised edition of the well-known 'Chinese-English Dictionary' published in 1892 by Prof. H. A. Giles. Many corrections have been made, and about twenty thousand entries have been added.

MR. CHARLES E. ROCHE writes:—

"May I point out that the author whose death you announce was Olive Logan, and not Morgan?"

MR. J. W. CLARK's life-long devotion to Cambridge is to be recognized by a *Festschrift* written by some of his many friends at home and abroad. The volume will contain thirty-one papers and a short bibliography, and will be presented to Mr. Clark in June on the occasion of his seventy-sixth birthday.

WE regret to notice the death at St. Andrews of Mr. H. C. S. Everard, a golfer and writer on golfing topics. The eldest son of Henry Everard of Gosberton, Lincolnshire, he graduated at Oxford, but lived for the greater part of his life at St. Andrews. He was author of 'The Theory and Practice of Golf' and an excellent 'History of the Royal and Ancient Golf Club.'

MR. ELLIOT STOCK announces a cheap edition of the Rev. H. T. Dixon's 'Have Miracles Happened?' which met with a good reception last year.

MR. STOCK will also publish immediately 'The Dawn of Christianity in Continental Europe and the Planting of the Order of Knights of the Hospital of St. John of Jerusalem in England.' The work, which is written by Miss S. F. A. Caulfeild (a "Lady of Grace" of the Order), will be illustrated from photographs.

UNDER the title 'Wind and Hill' Messrs. Smith & Elder will publish immediately a volume of poems inspired by the spirit of the mountains, and written by Mr. Geoffrey Young.

WE hear that a movement is on foot to establish a permanent memorial of Moncure D. Conway by "the endowment of periodical lectures by distinguished public men, to further the cause of social, political, and religious freedom, with which Dr. Conway's name must ever be associated." It is proposed that the lectures should be printed and widely circulated. A preliminary canvass among those known to be specially interested in Dr. Conway's work has produced a sum running into three figures, and the Committee are now making a wider appeal. The head-quarters of the movement are at Dr. Conway's old chapel in South Place, Finsbury, where the Treasurer may be addressed.

A REMARKABLE collection of Alpine and mountaineering books will be offered by Messrs. Hodgson on Wednesday next. It was formed by the late Sir Maurice Holzmann, K.C.B., who was for many years Librarian to the King (when Prince of Wales), and also held the position of Keeper of the Records of the Duchy of Cornwall. The collection, which contains upwards of 1,600 volumes, not to mention a number of pamphlets and maps, comprises the writings of all the best-known English climbers, as well as a large selection of German and French periodicals, and many early and curious works relating to Switzerland and the Alps.

MR. RALPH STRAUS, of 58, Bassett Road, North Kensington, W., is preparing for the press the life and letters of Robert Dodsley, and would be glad to hear of any letters and papers of, or relating to Dodsley in private collections.

WE are sorry to notice the death on Monday last, at the early age of forty, of the Rev. C. H. Thursfield Wood, who recently retired, owing to ill-health, from

the head-mastership of Sherborne School. Mr. Wood was the son of the head master of Harrow, was for five years an assistant master at Marlborough, and was only appointed last year to Sherborne.

WE hear from Paris that Madame Marcelle Tinayre is visiting Turkey for the *Revue des Deux Mondes* to study the effect of the Young Turk movement on Mohammedan women, and also that a novel from her pen, dealing with Western problems, is likely to appear in the *Revue de Paris* under the title of 'L'Ombre de l'Amour.' The first part is expected for one of the September numbers.

MADAME MARCELLE TINAYRE's story is understood to deal with the transformation human love is undergoing in a period of transition caused by the present growth of feminist opinion. It will complete a view of which the more obvious side was represented in 'La Rebelle' and the novels of other women writers we have noticed. The scene is laid in the mountains of the Department of La Corrèze, in which a part of Madame Tinayre's youth was spent.

AT the last meeting of the Académie Française a number of annual prizes were awarded. The Prix de Poésie, of which the subject was 'Le Drapeau,' was divided into three, the largest share (2,000fr.) going to M. Maurice Couallier. The Prix François Coppée (1,000fr.) was taken by M. Gustave Zidler for his 'Terre divine.' The Prix Santour (3,000fr.) was divided equally among M. Théodore Rosset, M. Verier, and M. Onillon for their literary works. The Prix Langlois was divided between Prof. Legouis and M. Georges Duval for their translations of English works, and the Prix Archon-Despérouses, for the encouragement of young poets, was given to M. Abel Bonnard (1,500fr.), M. Jean Balde (800fr.), and Mlle. Jeanne Nels (800fr.).

DR. HERMANN OSTHOFF, whose death in his sixty-third year is announced from Heidelberg, was Professor of Indo-Germanic Philology and Sanskrit at the University of that town, and author of a number of valuable works, among them 'Die neueste Sprachforschung und die Erklärung des indogermanischen Ablauts,' 'Zur Geschichte des Perfekts im Indogermanischen mit besonderer Rücksicht auf Griechisch und Lateinisch,' and 'Etymologische Parerga.'

THE death at the age of sixty-two is reported from Zurich of the well-known popular writer Hans Nydegger, author of a number of stories, most of which were written in Swiss dialect and had an historical background.

WE note the appearance of the following Government Papers: Calendar of Patent Rolls, Richard II., 1396-9 (15s.); Education, Wales, Regulations as to Pupil Teachers, Bursary and Student-Teachers (3d.); Language Teaching in Secondary Schools (1d.); and Report on the Finances of the University of Aberdeen (4½d.).

SCIENCE

Native Life in East Africa. By Dr. Karl Weule. Translated by Alice Werner. (Pitman & Sons.)

THIS volume presents the results of an ethnological research expedition into the south-eastern portion of German East Africa undertaken by Prof. Weule, who is Director of the Leipzig Ethnographical Museum, and occupies the chair of "Völkerkunde und Urgeschichte" in the University of that city. His residence in Africa extended over the second half of 1906, and the present volume of 431 pages is good evidence of the thorough German industry with which he pursued and recorded his researches. He has been fortunate in his English translator, whose book on the native races of South Africa and contributions to the women of South and South-West Africa to the 'Women of All Nations,' showed her knowledge of African native races. Indeed, she may claim to have edited as well as translated Dr. Weule's work, inasmuch as she has furnished a critical Introduction; has omitted the personal addresses and allusions consequent upon the form of letters to wife and friends adopted by the author in the German work; has "handled the text freely," and "eliminated passages which added nothing important to the narrative, and fell intolerably flat in translation"; and has by foot-notes called attention to any statements in the text that appeared to her disputable or questionable. Whether the author approves of this or not, it is clearly an advantage to the reader, inasmuch as his attention is called to both sides of several questions, and he is warned against some of the dangers of hasty generalization.

Dr. Weule started on his mission with instructions from the Geographical Exploration Committee of the German Colonial Office to explore the northern part of German East Africa, from Mount Kilimanjaro to Lake Victoria Nyanza; but when he arrived at Dar es Salam, he found that the Iraku rising had left that part in a condition of disturbance which was not favourable to ethnographic research. He accordingly obtained leave of the authorities to change his plans, and went to Lindi by steamer, taking a circuit from that port through Nyangao, Masasi, Chingulungulu, and across the Makonde plateau. He did not attempt to do any anthropometric work, and the volume is therefore deficient in the tabular and statistical matter which now forms an important, though perhaps not very attractive, part of most records of anthropological observation. As an ethnographer, he considered that he had more urgent work to attend to, and that time was too precious for the use of measuring instruments, compasses, and poles. He also thought that the types of the various tribes were too much mixed, and that there was probably no distinction of race, for all alike belong to the great sub-group of the East African Bantu.

However, he had with him a cinematograph, a phonograph, and a dynamometer, and made good use of these. He obtained a great number of excellent photographs, and records of native songs, and induced some of his carriers and others to make original sketches, several of which illustrate the volume.

These native drawings are interesting. Some of them were made by Barnabas, an educated Makua, from a distant part of the interior, who has passed all the examinations in the Government school at Lindi, is now engaged in the Post Office, and is an occasional contributor to a Swahili newspaper. Only one specimen of his art is given here: a sketch of a herd of elephants. It certainly shows some technical skill, but as an accurate and life-like representation of the animal depicted it is far behind the famous prehistoric mammoth on a tusk found in Perigord. The other specimens are produced by persons, whether carriers, soldiers, or savages from the interior, who have never had pencil and paper in hand before. Some of the drawings are spirited, as, for example, a portrait of Dr. Weule himself, "Bwana Pufesa" (professor), and a picture of a chain gang; but their execution is much like that of the early artistic efforts of children.

The fashions for women include the insertion of a large plug of wood in the upper lip (distorting it out of all shape) of a metal pin or peg in the lower lip, and of plugs in the lobes of the ears, as well as the decoration of the skin by scars, forming keloids arranged in various patterns. The distortion of the lips gives rise to a wonderful display of teeth in the act of laughter. The women wear garments of calico, gaily coloured. The phonograph appears to have greatly delighted them:—

"When the full-voiced melody poured forth from the mysterious funnel in exactly the same time and with the precise timbre which had been sung into it...all the more unsophisticated souls joined in the chorus...Two women, who had previously attracted my notice by their tremendous vocal power, as well as by the elegance of their attire, came forward again...first one and then the other approached the apparatus, dropped a curtsy in the finest court style, and waving her hand towards the mouthpiece said 'Good-bye, my voice.' They had not lost their voices in the least, yet because they had heard them coming out of the phonograph, they solemnly took leave of them."

One object of great interest is figured at p. 114, a shutter with inlaid swastika in Nakaam's house at Mwitii, neatly worked in ivory. The only explanation the owner gave of it was that it was a star. Dr. Weule infers that it was introduced by the builder of the house from the coast as a mere matter of ornamentation.

He found his stay at Masasi, which lasted a little less than a fortnight, a disappointment as regards the customs, habits, and ideas of the natives; and he commented on the difficulty at Chingulungulu of obtaining information as to the more intimate customs, habits, and opinions

of the people, and thus penetrating into their intellectual and moral life. His translator suggests that this was to some extent his own fault, since the natives do not readily respond to direct leading questions, and his methods were not always conciliatory. He acknowledges himself that he was somewhat free in the use of the whip. Whether his carriers and other attendants shared the proverbial characters of "a spaniel, a wife, and a walnut tree," or not, they do not seem to have harboured any resentment of his treatment, and kept on good terms with him throughout the expedition. If we may judge by the pleasant style in which he writes and by many other indications, Dr. Weule has the faculty of making himself popular, even among native surroundings. He found his dynamometer of service in amusing his men and their friends. The whole troop in turn took the steel oval and pressed it, and would go on for hours without tiring. Fortunately, the Professor himself always obtained better results than his men, indeed, he suggests that, so far as a spontaneous exhibition of strength goes, Europeans are as giants compared with the African.

The book is of interest throughout, as the record of the impressions of a sympathetic and fortunate observer, possessing scientific appliances, eminence in the knowledge of ethnology, and the habit of original thinking.

ANTHROPOLOGICAL NOTES.

MR. F. G. PARSONS, Lecturer on Anatomy at St. Thomas's Hospital and at the London School of Medicine for Women, has made a careful study of the famous ossuary at Hythe, and has presented a report of it to the Royal Anthropological Institute for their *Journal*. It is now admitted that the bones are the result of ordinary interments, brought together and stacked up. Mr. Parsons counted the thighbones of 4,000 individuals, men, women, and children. He measured 590 skulls. He attributes them mainly to the fourteenth and fifteenth centuries.

MR. A. L. LEWIS has reported to the same *Journal* his observations on three tomb-chambers near Autun, and on the remains of the buried group of menhirs at St. Pantaléon.

Prof. Ridgeway holds that the crescent form is the result of placing two claws of animals, base to base, as an amulet, and that the connexion of the crescent with the moon is a later development. The Mohammedan, therefore, in adopting the crescent as a badge, used a symbol of pre-existing primitive peoples. The discussion on this question is reported in the *Journal*.

MR. MARK SYKES's paper on the Kurdish tribes of the Ottoman Empire is "the result of about 7,500 miles of riding, and innumerable conversations with policemen, muleteers, mullahs, chieftains, sheepdrovers, horse-dealers, carriers, and other people capable of giving one first-hand information."

The report of Mr. H. A. Rose, local correspondent of the Institute on Hindu betrothal observances in the Punjab, is prefaced by a general statement of orthodox Shastric ideas on the subject of betrothal, which is interesting, as it specifies the conditions in boy and girl which are believed to be eugenic.

Mrs. Brenda Z. Seligmann's description of a devil-dance performed to cure sickness at Gonagolla, a remote jungle village in the Eastern province of Ceylon, is illustrated by seventeen photographs. A collection of photographs of the Veddas of Ceylon and of their ceremonial dances was exhibited by Dr. C. G. Seligmann at the conversation of the Royal Society described in last week's *Athenæum*. The dances are performed to obtain the assistance of the spirits of the dead.

A correspondent of *Man* sends to that periodical for May some observations by Mr. E. H. Man on the marriage customs of the Nicobar Islanders, which appear to be regulated only by consanguinity, the marriage of first cousins or nearer relatives being prohibited, but not by any rule of exogamy or division into castes, as was suggested by Nicolas Fontana, who visited the islands in 1778.

MR. A. E. LAWRENCE, Assistant Resident of Mukah, and Mr. John Hewitt, Curator of the Museum of Sarawak, have collected much information on some aspects of spirit worship among the Milano (a tribe engaged in the working of sago on the coastal regions of North-West Borneo), and contributed it, with many illustrations, to the *Journal* of the Royal Anthropological Institute.

MR. T. A. JOYCE, in *Man*, adds to his previous observations on steatite figures from Sierra Leone drawings and descriptions of similar figures since acquired by the British Museum, with some observations by the Rev. A. E. Greensmith on those objects called "nomoli," or soapstone persons, and, when accompanied by metallic rings, "mahai-yafai," i.e., king spirit or king devil, and used in the courts of the chiefs for witnesses to be sworn upon.

The *Law Quarterly Review* for April contains an article by Mr. W. Morris Carter, Judge of His Majesty's High Court at Uganda, on the clan system, land tenure, and succession among the Baganda, which may usefully be consulted by anthropologists.

DR. F. C. SHRUBSALL, in *Man*, gives measurements and photographs of two crania and some long bones in the Natural History Department of the British Museum that are referred to by Mr. Hall in his work on Rhodesia as having been found in the neighbourhood of the ruins. The contribution they offer to the controversy as to the antiquity of those ruins is that, in Dr. Shruballs's opinion, they are those of negroes of a similar type to those now found in Rhodesia.

SOCIETIES.

LINNEAN.—May 6.—Dr. D. H. Scott, President, in the chair.—Mr. J. Pearson, Mr. E. J. Salisbury, and Mr. F. Hicks were admitted Fellows.—Dr. W. H. Lang and Mr. M. H. Foquet Sutton were elected Fellows; and Prof. Yves Delage and Prof. Magnus Gustaf Retzius were elected Foreign Members.—The following Auditors were elected: For the Council, Sir Frank Crisp and Prof. J. P. Hill; for the Fellows, Mr. G. S. Saunders and Mr. H. Groves.—Mr. E. A. Newell Arber explained by lantern slides the ecology of two alpine species of *Sempervivum*, namely, *S. arachnoideum* and *S. montanum*.—Dr. Otto Stapf made some additional remarks.—Mr. J. Buckland exhibited a series of sixty lantern-slides received from the United States of birds in imminent danger of extinction in consequence of the commercial demand for their plumage as means of adornment. He pointed out the urgency of prohibitive legislation in order to save a multitude of birds, now rare, owing to the reckless slaughter by the plume-hunters.—Prof. A. Dendy spoke of the remarkable interest of the exhibition, and trusted that the devotion of Mr. Buckland to the cause he had so much at heart would be crowned with success. He referred to the fact that the Council of the Society had done what it could, by supporting the proposed Bill for the restriction of the importa-

tion of plumage into this country.—The first paper, by Mrs. Leonora J. Wilmore, 'On some Zonothraupis from Queensland and the New Hebrides,' was read in title by the Zoological Secretary.—The second paper, 'On Two New Genera of Thysanoptera from Venezuela,' by Mr. Richard S. Bagnall, was also formally read.

ENTOMOLOGICAL.—May 5.—Dr. F. A. Dixey, President, in the chair.—Mr. S. A. Neave exhibited three specimens of a remarkable *Strid* fly belonging to the genus *Spathicera*, Corti, captured on the carcass of a rhinoceros shot by him near Fort Jameson, N.E. Rhodesia, in February, 1908. He pointed out the extreme rarity of individuals of this genus in the imago state, though the *Strid* larvæ had long been known and frequently recorded in the intestinal canal of *Rhinoceros bicornis*, and recently Prof. Sjöstedt had succeeded in rearing one individual from a larva described by him under the name *Meruensis*. Mr. Neave remarked that this seemed to be the first recorded occasion on which the adult insect had actually been observed to be following the rhinoceros.—Mr. H. St. J. Donisthorpe brought for exhibition the following new and rare British ants: *Formica exsecta*, Nyl., and *Dinarda hagensi*, Wasm., from Parkhurst, I.W., the latter hitherto only observed at Bournemouth; *Tetramorfia donisthorpei*, Kieffer, n.sp., and *T. femoralis*, Kieffer, n.sp., taken by himself with *Tetramorium caespitum*, L., at Whitstable Bay, Cornwall, on April 15th last; *Paracetes cimiciformis*, taken with *T. caespitum* at Barnes Head, Cornwall; and *Antenomorophorus pubescens*, Wasm., a species new to Britain, taken on *Lasius flavus* at Whitstable Bay.—Mr. W. E. Sharpe exhibited examples of Coleoptera from the West of Ireland to illustrate the prevalence of colour-variation in that region.—Mr. H. St. J. Donisthorpe showed three melanic forms of *Carabus nilens*, *C. arvensis*, and *Pterostichus dimidiatus* from the New Forest, all quite black.—Mr. Sharpe, explaining his exhibit, said that in his opinion these dark forms were racial, and represented the survival of an older race, and that the melanism was not due to protective necessities, derived from the environment of the localities in which the several species existed.—Mr. H. Rowland-Brown exhibited a series of *Pieris manni*, Mayer, lately described as a separate species of "white," from le Vernet, Pyrénées-Orientales, and called attention to the superficial differences which presented themselves when compared with images of *P. rapa*.—Mr. E. C. Bedford exhibited a series of *Cassida fastuosa* taken by him on Boxhill, Surrey (a new locality) mostly from the leaves of young foxgloves.—Dr. G. B. Longstaff exhibited a series of 33 specimens of *Danaiida chrysippus* taken by him in Egypt and the Sudan during January and February, 1909.—Mr. T. Bainbridge Fletcher exhibited two mimics of *D. chrysippus*: the females of *Elymnias undularia* and of *Argynnis hyperius* (*niphe*), whose males in both cases show the ordinary coloration of the genera to which they belong. He also exhibited specimens of a large and conspicuous Mydoid fly, *Mydas ruficornis*, Wied., which shows a striking resemblance when on the wing to the large and powerfully armed Scold wasps so common throughout Ceylon; a red spider (taken at Calle on October 26th, 1908) found on a "bilimbi" tree (*Avenhoa bilimbi*), up the trunk of which members of the common leaf-nesting red ant, *Ecophylla smaragdina*—a model for several different insects and spiders—were running; some newly hatched Mantids from tea-bushes, whereon they closely mimicked the common leaf-nest ant; examples of a small Pyralid moth (*Syngamia floridalis*), when flying, exactly like a Coccinellid beetle; and a yellow-spotted Reduviid bug, *Acanthaspis quinquespinosa*, Fab., an interesting case of warning coloration common to various Carabid beetles found in the same locality and situations (under logs, &c.).

SOCIETY OF BIBLICAL ARCHEOLOGY.—May 12.—Mr. H. R. Hall in the chair.—Mr. F. Legge read a paper on 'The Carved Slates and this Season's Discoveries,' in which he said that Mr. Ayrton's discovery of a prehistoric cemetery at Mahasna during the winter of 1908-9 had thrown great light on the scenes depicted on the carved slates from Hierakonpolis and elsewhere. They had shown in the first place the existence of a tribe in predynastic times having as their totem or symbol the lion, and the slates seemed to show that this tribe fought alternately for and against the great confederation of the followers of Horus, or the Hawks. A statuette discovered by Mr. Ayrton also argued, according to the author, the existence of a large servile or subject population, distinguished by the wearing of the *karnata* or cinchura and sheath (traces of which, he thought, might be found in Crete and Greece), who were

subdued by the kilt-wearing tribes who gave their names to the nomes. Dr. Platt and the Chairman also spoke, the latter doubting the existence of the *karnata* in Europe, or elsewhere than in Africa.

MATHEMATICAL.—May 13.—Sir W. D. Niven, President, in the chair.—Vicomte Robert de Montessus de Ballore was elected a Member.—Mr. H. B. Heywood was admitted into the Society.—The following papers were communicated: 'Ternary Quadratic Types,' by Mr. H. W. Turnbull, 'On Gauss's Theorem, and on the Semi-Convergence of Certain Force Integrals in the Theory of Attraction,' by Dr. J. G. Leatham, and 'On the Continuity or Discontinuity of a Function defined by an Infinite Product,' by Mr. J. E. Littlewood.

HELLENIC.—May 11.—Prof. Percy Gardner, President, in the chair.—Dr. L. R. Farnell read an illustrated paper on 'The Megala Dionysia and the Origin of Tragedy,' in which he contended that the origin of tragedy partly turned on the question about the date of the introduction of the cult of Dionysus *Ἐλευθεραίοι* from Eleutherai. Vollgraff's view was that this was only introduced shortly before the peace of Nicias: if so, the legend and cult of Eleutherai would not necessarily throw light on the origin of tragedy. But there were strong reasons against Vollgraff's view, and for supposing that the cult and cult-legends of Eleutherai reached Athens as early as the middle of the sixth century B.C., and that a new "cathartic" festival in spring was instituted to provide for the god of this new cult. Scholars had long felt the difficulty in the Aristotelian dogma that "tragedy" arose somehow from the dithyramb and was primarily "satyric": a new theory had been put forward by Prof. Ridgeway that tragedy arose not from Dionysiac ritual, but from a mimetic service performed at the graves of heroes. But whatever advantages attached to this theory, it did not account, any more than the older theory accounted, for the name *τραγῳδία*. No explanation of this word of any probability had ever been put forth other than the obvious one, that it meant "goat-song"; that is, according to the most likely analogies, the song of men dressed in goat-skins. The mistake hitherto made was to suppose that men so dressed were satyrs. The original performers in the *τραγῳδία* were worshippers of Dionysus *Μελαντινός*, a god of the black goat-skin; and their mimetic dance was solemn, sad, always tragic, probably originally a winter rite. The true meaning of the primitive service was indicated partly by the legend concerning Dionysus *Μελαντινός* and the duel between Melanthus and Xanthus, in which Black-man killed Fair-man; partly by the story of the Minyan *Φολοίς* of Orchomenus, who had to do with a ritual in which the young god was killed; partly by the discovery by Mr. R. M. Dawkins of a Dionysiac mummery play in modern Thrace, of which pictures taken on the spot were exhibited, in which goat-men appeared and a goat-man was slain and lamented. They must look for the origin of Attic tragedy in an ancient European mummery, which was a winter-drama of the seasons, in which the Black personage Dionysus *Μελαντινός* or *Μελανθός*, or *ὁ Φολοίς*, killed Xanthus the Fair One. The actors wore the black goat-skin of their god. Such a peasant mummery-play spreading through the North-Greek villages would often attract the local dramatic legend of some priest like Icarus, who was slain in the service of the god: this would bring in the "heroic" element, the death of the Dionysiac "hero": the heroic element triumphed, all heroes were admitted, and the black goat-skin was discarded. Finally the religious intention of the festival explained the Aristotelian theory of "Katharsis." Prof. W. Ridgeway discussed the paper at some length, contending that in the *Adrastæia* we had a clear instance of the funerary origin of tragedy; that the myth of the Black-man killing Fair-man was merely a primitive nature myth; and that the Thracian mummery-play witnessed by Mr. Dawkins could not fairly be described as solemn, sad, and tragic, as it contained elements distinctly Dionysiac.

MEETINGS NEXT WEEK.

- Mos. Geographical, 2.—Annual Meeting.
- Linnean, 3.—Annual Meeting.
- Tues. Surveyors' Institution, 8.—Annual Meeting.
- Royal Institution, 3.—'The Elites: (2) Recent Discoveries in Asia Minor and Northern Syria,' Prof. J. Garstang.
- Zoological, 8.30.—'Description of a New Species of the Genus *Alpheus*, Fabr., from the Bay of Batavia,' Dr. J. G. De Man; 'On the Skull of a Black Bear from Eastern Tibet,' Mr. R. Lydekker; 'The Anatomy of the Olfactory Organ of Teleostean Fishes,' Mr. E. H. Burne.

- Wed. British Numismatic, 8.
- Geological, 8.—'The Caudron Subsidences of Glaciers, and the Associated Igneous Phenomena,' Messrs. C. T. Clough, H. B. Muir, and E. B. Bailey; 'The Pitting of Plaster Surfaces,' Mr. C. Caru-Wilson.
- Society of Arts, 8.—'The Manufacture of Nitrate of Lime from Atmospheric Nitrogen,' Mr. S. Eyde.
- THURS. Royal Institution, 3.—'Newfoundland,' Lecture III, Mr. J. G. Millar.
- Royal, 4.30.
- Society of Arts, 4.30.—'The Function of Schools of Art in India,' Mr. C. L. Burne (Indian Section).
- Society of Antiquaries, 8.30.—'On some Late Celtic Remains at Broadstairs, Kent,' Mr. Howard Hurd; 'Notes on Lead Stones and Englistones,' Mr. Albert Hartshorn; 'Carnegie Achievement of Robert Dudley, Earl of Leicester,' Mr. Seymour Lucas.
- FRI. Royal Institution, 9.—'Advances in our Knowledge of Matter as an Organic Element,' Mr. J. E. Reynolds.
- SAT. Royal Institution, 3.—'The Secret Societies of the Baile Islands,' Lecture II, Dr. W. H. R. Rivers.

Science Gossip.

DR. G. A. GIBSON writes from 3, Drum-
haugh Gardens, Edinburgh:—

"In response to the wishes of Lady Gairdner and her family, I have undertaken to edit the medical and scientific papers and articles of the late Sir William Tennant Gairdner, and to produce the collection with a biography. In order to render the work as worthy as possible of the memory of the late Professor, I am desirous of enlisting the sympathy and help of his friends. I venture, therefore, to request, through your columns, that any one who has in his possession any letters or other literary remains of Sir William Gairdner will be so kind as to communicate with me."

WITH regard to our remark last week in speaking of the 'Connaissance des Temps' for 1911 and the solar eclipse on the 28th of April that year, that the central line will nowhere cross land, the Superintendent of 'The Nautical Almanac' (Dr. Downing) writes to point out that, though it will not actually cross land, it will pass very near the Tonga Islands, and that at Vavau, one of that group, the totality will last somewhat more than 3½ minutes. The island is 9½ miles long by 6½ miles wide, and Neiafu on its south-western coast (longitude 173° 59' west, latitude 18° 39' south) is a port of call for mails from Sydney every fourth week. The local time of totality will be about 21 minutes before 9 in the morning, and no doubt astronomers will make a strenuous effort to observe the eclipse.

THE ADMIRALTY have decided to restore Halley's tomb in the churchyard of St. Margaret's, Lee. So far as is known, not any of his descendants are living. The same grave holds the remains of another Astronomer Royal, John Pond, who resigned in 1835, and was succeeded by Sir George Airy.

THE death at the age of seventy-nine is announced from Munich of the distinguished physician Dr. Heinrich von Ranke, nephew of the historian. He studied at Erlangen, Berlin, Leipzig, and Tübingen, and after taking his degree came to England as house surgeon to the German Hospital in London. He was sent to the Crimea by the English Government, and was present at the siege of Sebastopol. Returning to Germany in 1859, he soon won for himself a reputation as one of the foremost children's doctors, and was in 1874 appointed Professor at the University of Munich. He was greatly interested in questions relating to public hygiene and agricultural improvements. In addition to his numerous scientific publications, he wrote on archaeology.

RECENT Parliamentary Papers of Scientific interest include Report of H.M.'s Astronomer at the Cape (1d.); and Report on Admiralty Surveys for 1908 (2d.).

Two new variable stars are announced, both in the constellation Lacerta, detected by Madame Ceraski whilst examining photographic plates taken by M. Blazko at the Moscow Observatory. The first (var. 15, 1909, Lacertæ) changes from the tenth to the eleventh magnitude, the period being

short or irregular. The second (var. 16, 1909, Lacerte) is also of the tenth magnitude at its maximum, but sinks below the twelfth at minimum; the period is probably some months in length.

ANOTHER number of the *Memorie della Società degli Spettroscopisti Italiani* has appeared. Prof. Riccò gives the statistics of the solar spots and faculae observed at Catania during the first half of 1908; and there are papers by Prof. Bemporad and others, besides diagrams of the images of the sun's limb observed at Catania, Kalocsa, Madrid, Odessa, Rome, Zò-sè, and Zurich from the 30th of May to the 9th of September, 1906.

MR. HEINEMANN writes:—

"Various contributions have been published in different periodicals in connexion with Lieut. Shackleton's Antarctic discoveries, generally illustrated with pictures taken from prior Antarctic expeditions. May I, in order to avoid any confusion or misunderstanding, be allowed to say that I control the exclusive copyright in Lieut. Shackleton's writings on the expedition of the Nimrod, and that Lieut. Shackleton's articles will be published in England in *Pearson's Magazine*, and in America in *McClure's Magazine*? These will be the only articles published by Lieut. Shackleton, or any of his colleagues, prior to the publication of his book."

FINE ARTS

OUR LIBRARY TABLE.

A *Short History of Engraving and Etching*. By A. M. Hind. (Constable & Co.)—This is an exceedingly serious book, and by no means a 'Short History' of a phase of art which has suffered a good deal from superfluous histories, English and otherwise. It is not a picture book, with text hastily thrown together for the purpose of accompanying a quantity of cheaply acquired process blocks. Mr. Hind set himself to produce a history of engraving and etching for the use of collectors and students, and his 'History' exactly fills that want. Most previous efforts, in English and French at all events, have been "popular" in character, written with inadequate knowledge, and repeating the blunders of earlier writers.

In the scientific investigation of engravers and engraving the Germans are far ahead of us, and Mr. Hind fully acknowledges his debt to such works as Lippmann's 'Kupferstich' and Kristeller's 'Kupferstich und Holzschnitt in vier Jahrhunderten.' It is almost as difficult to expect a satisfactory treatise on the comprehensive subject of engraving from a private collector as from a novice. The limitations of the one are almost as serious as the ignorance of the other. The ruling passion of the collector is to collect, and the great knowledge which he often possesses after a lifelong study at first hand nearly always dies with him. One of the few exceptions was John Chalon Smith, whose 'Mezzotinto Portraits' is a monument of labour, knowledge, and accuracy. Without coming into daily contact with engravings of all periods, and studying them as Robert Proctor studied *incunabula*, a man cannot write accurately and exhaustively; and it is to the custodians of great national collections such as those of the British Museum, Berlin, and the Bibliothèque Nationale that we look for help and guidance. Although Mr. Hind's book is in no sense an official publication, it possesses the admirable qualities which we are now accustomed to associate with Mr. Sidney Colvin and his assistants—thoroughness, accuracy, sobriety, and absence of flowery language. We confess to a liking for Chatto's 'Treatise on Wood Engraving,'

which, in spite of its shortcomings, is, so far as we remember, the only acceptable history of the subject published in this country. Chatto wrote his book just seventy years ago, and so laboured under manifest disadvantages compared with Mr. Hind, whose book now supersedes all others, and must remain for a long time a standard authority.

Starting with a short chapter on processes and materials Mr. Hind takes us in stages through the earliest engravers of the fifteenth century; the great masters of engraving, 1495-1550; the beginnings of etching and its progress during the sixteenth century; the decline of original engraving; the first century of engraving in England; the great portrait engravers; the masters of etching, 1590-1700; and the later development and decay of line engraving, down to modern etching. Any one of the ten chapters into which Mr. Hind has divided his book could be easily elaborated into a substantial volume. His earlier chapters constitute an array of condensed facts and theories at which a reviewer may tilt in vain. We think that Barthel Beham (p. 83) was a "more talented artist" than his elder and more famous brother Hans Sebald Beham. We have recently seen a companion pair of portraits, each dated 1534, on panel, which, if the ascription is correct, reveal Barthel as one of the great portrait painters of his time, and suggest that many portraits by him are in existence to which his name is not attached.

In the portion which deals with the etchers of the Rubens School (p. 165), we find a reference in a foot-note to Schneevogt's 'Catalogue des Estampes grav. d'après Rubens,' p. 153, where is cited "a picture in the coll. of a Mr. Hastings Elebyn [sic] as being the original." Schneevogt is in this instance nearer the truth than Mr. Hind. The owner referred to was Mr. Hastings Elwin, of Booton, Norfolk, some of whose pictures (but not the Rubens, which had long before changed hands) were sold at Messrs. Christie's on February 1st, 1902. Mr. Hind will find all about the picture and its variants in Smith's 'Catalogue Raisonné,' part. ii. No. 770.

Nearly a third of Mr. Hind's book is occupied with appendixes. The first of these consists of a classified list of engravers, who again are arranged according to a geographical distribution—those of Germany, Austria-Hungary, and German Switzerland forming one group, those of the Netherlands another, and so forth. These lists are of great value for reference, for they show at a glance not only the period of the leading engraver, but also those who were more or less influenced by his work; for instance, opposite the name of William Faithorne we have the names of D. Loggan, R. White, P. Lombart, A. Blooteling, and P. van der Bank.

The second Appendix consists of a general bibliography of engraving, the fullest of its kind hitherto drawn up in this country. This section, full as it is, affords ample opportunity for comment. We will take a few of the entries in Mr. Hind's order. Vinet's 'Bibliographie méthodique et raisonnée des Beaux-Arts' (p. 393) was, we believe, never finished. It was to have been in four parts. The first appeared in 1874, the second in 1877; but Vinet died whilst the third was in preparation. A notice of the publishers printed in the second part stated that the work would be continued and finished on Vinet's system by Messrs. A. Choisy, E. Müntz, and G. Pawlowski; but, so far as we can find, these two parts are still unpublished. With regard to Bartsch, 'Le Peintre-graveur' (p. 396), it

would have been a great advantage to a print-collector forming a library to have references to sources wherein Bartsch is amplified or supplemented; for instance, in 1857 the well-known firm of print-dealers A. E. Evans & Sons published 'A Descriptive Catalogue of Nearly Four Hundred Engravings unknown to Bartsch.' This is a substantial pamphlet of 50 pages, each print is fully described and the measurements given, and so this 'Descriptive Catalogue' is essential to possessors of Bartsch's great work. In this section also we should have included Evans's 'Fine-Art Catalogue and Print Collector's Manual,' which enumerates nearly 6,000 etchings and engravings by "artists of every school and period." It was published circa 1857, and although a tradesman's catalogue, is in many respects a most useful book. It is distinct from Evans's two catalogues of portraits cited by Mr. Hind on p. 405. Under 'Fans and Fan-Leaves' (p. 403) mention should have been made of Robert Walker's 'Cabinet of Old Fans,' catalogued for sale at Messrs. Sotheby's on June 8th, 1882, and two following days (462 lots): the illustrated edition of the catalogue contains 52 fine autotype plates. Under the heading 'Portraits' Mr. Hind has slighted woman by ignoring the 'Manuel de Bibliographie biographique et d'Iconographie des Femmes célèbres,' by "un Vieux Bibliophile," of which the second and last supplement was issued in 1905. W. F. Tiffin (p. 405) also wrote an amusing little book, 'Gossip about Portraits, principally Engraved Portraits,' 1866, which was published by Bohn, and is full of discursive anecdotes.

The section 'Bibliographies of Sales and other Catalogues' (p. 409) is capable of extension and revision. Of Dr. Mireur's 'Dictionnaire de Ventes' only two volumes have appeared, or are likely to appear.

The History of Engraving from its Inception to the Time of Thomas Bewick. By Stanley Austin. (Werner Laurie.)—It is unfortunate for Mr. Austin that his 'History' should have appeared almost simultaneously with that of Mr. Hind, for no two volumes on the same topic could afford a more striking contrast. This book contains some 30,000 words, and no 'History' can properly deal with the rise and progress of engraving 'From its Inception to the Time of Bewick' in this space. It is made up of a series of articles which the author contributed to *The Print-seller and Collector* in 1903-4. Of the many illustrations which, in serial form, gave some small amount of interest to the text, only eighteen are here republished. A 'History of Engraving' with eighteen illustrations! "Standard works on this subject," says the author in his Preface, "are costly and scantily illustrated, and I have found reason to traverse many opinions which have been before expressed." Illustrations, as Mr. Austin ought to know, form an expensive item in book-production. "Costly," too, is a relative term. Popular and cheap work on any subject is seldom worth its price. We make a few comments on details. The 'Speculum Humanae Salvationis' (p. 43) has long since ceased to be "Lord Spencer's copy"; and "Grainger" (*passim*) is not the correct form of that worthy's name. Henry "Moorland" (p. 136) and "Delatree" (p. 172) are also slips. Mr. Austin says: "Unscrupulous persons have not hesitated to engrave the name of Bartolozzi on plates which were never touched by him" (pp. 172-173). The author's hero was himself guilty of conniving at this sort of thing: Charles Knight's engraving of Miss Farren (Countess of Derby) was published as by Bartolozzi, who probably did not make half a score

dots on the plate. No one denies Bewick's share in the revival of wood engraving, but to declare that he was "to Art what Shakespeare was to Letters" seems to us a hopeless overstatement.

The Engraved Work of J. M. W. Turner, R.A. By W. G. Rawlinson. Vol. I. (Macmillan & Co.)—Mr. Rawlinson is recognized as the first authority on engravings after Turner, and his catalogue of the 'Liber Studiorum' enjoys so high a reputation that the sequel, of which this volume is the first instalment, has been awaited by collectors with lively interest and confident anticipation of a notable performance. Such anticipation is amply justified by the event. The book has been written, not only with scholarly accuracy and at least a near approximation to completeness, but also with a fine taste and sense of proportion. The author's critical remarks are sober and well grounded, his quotations apt, and restrained within sensible limits: he does not load the book with every impulsive utterance of Ruskin. Mrs. Alfred Hunt's notes, largely quoted for the 'History of Richmondshire,' supply a valuable and illuminating commentary on the plates.

The catalogue is confined to the engravings, mezzotints, aquatints, and lithographs issued during Turner's life or by engravers who had worked under his supervision. That is a wise restriction, for Turner, an exacting taskmaster, established by his personal influence a very high standard of reproductive work, especially in line engraving, and a tradition which grew weaker as soon as death had removed the stimulus and inspiration of its founder. A brief outline list of the whole of the prints is given first, to the number of 863; then follows the detailed catalogue, extending to No. 312, the end of the line engravings on copper. The information is always full and practically arranged. The only quarrel we have with Mr. Rawlinson's method is that he departs from the usual—nay, almost invariable—practice of cataloguers by quoting width before height. The fact that most of Turner's landscapes are oblong is, surely, an inadequate excuse for this irregularity. An oblong subject is just as naturally measured first by its height as an upright one. The only instance in which we have noticed any lapse from the generally impeccable finish of execution is that under Nos. 66 and 79 a collection, "M." appears which is not explained on p. lxxiii. The long Introduction, placing the various series of publications of Turner's pictures in the right perspective with regard to their chronology and relative importance, is exceedingly interesting. In discussing the relative merits of the several processes for translating painted landscape into black and white, Mr. Rawlinson comes forward as the stalwart champion of line engraving. His advocacy of that unjustly neglected art deserves attention at a time when tone processes, mezzotint and its mechanical rival photogravure, are preferred by the public to the vastly more difficult, but, as Mr. Rawlinson claims, more "luminous" work of the line engraver.

PICTURES BY JAN STEEN.

THE loan collection organized by Messrs. Dowdeswell in aid of the National Hospital for the Paralyzed and Epileptic is an excellent idea from the artistic as well as the charitable point of view, for the work of Jan Steen has had something less than the study it deserves. More than any other of the so-called "Little Masters" of Holland, he belies the term—strange flashes of great

ness constantly emerging from his curiously unequal work. The men with whom he is usually ranked—Teniers, Terborch, De Hoogh, even the matchless Vermeer—are craftsmen who have carried to perfection a speciality, and within its limits maintain an astonishingly high level of practice. Jan Steen showed himself again and again capable of a like proficiency, but as a rule is not so much careful to maintain the level of his past work as eager to transcend it in some one direction. For all the apparent monotony of his subject-matter, his invention is Shakespearian in its fertility, and he is for ever exploring new fields. In spite of certain repetitions of figures and types, which look like marks of the manufacturer, he was at bottom less of a practitioner than a *chercheur*, and hence the imperfection of much of his work. He is restless and unsettled for all his tremendous technical skill—as experimental as if he were a painter of the twentieth instead of the seventeenth century.

Biographers remind us that his position had something in common with that of many modern painters. With him, as with them, art did not quite pay its way, and he was obliged to give a large slice of his life to work which interested him less. To a considerable proportion of penniless painters to-day the same sacrifice is inevitable, and we are able to observe the natural result—the tendency first to crabbed criticism of the work of other artists more favourably situated; the recognition afterwards of the obligation to try their own painting by standards as exacting. This develops the "divine discontent" of the artist to an abnormal pitch, causing him to strain at tasks beyond his strength—or at least his opportunities—and making his work nervous, spasmodic, and unquiet.

To such men we would offer some comfort by pointing out that they are "poor relations" of Jan Steen, in whom are to be remarked the advantages of such a position. His execution has an extraordinary and vivid directness: it has rarely the imitative look which betrays the presence of the model, but still less has it the aloofness of painting done from drawings. It is the product of a mind habitually exercised in a kind of technical imagination. We can imagine Jan Steen occupied with his unexact duties as an innkeeper—duties which prevented him from wielding the brush—but did not prevent him from trying over and over again in his head the combination of processes by which he would render this or that structure. Thus while many painted more than he did, few thought more about painting, for, alas! the former act is often soporific in its effect and precludes the latter. It is conceivable that, had Jan Steen been able, like his rivals, to spend his whole time in painting, he would, like them, have got into that perfect practice which makes only too perfect. Endowed with the advantages of an onlooker, he escaped the snare of soothing habit; and the most typical Jan Steens are not those which, like 'The Music Master' in the National Gallery or the fine *Spendthrift* in the present collection (24), achieve the delicate finish and sustained perfection of Terborch, but the more dynamic creations in which the touch is scornful of the otiose in paint.

When we come, however, to distil from his work the essential Jan Steen, we are baffled by his variety. Reynolds discerned in him affinities with Raphael, and every visitor to Messrs. Dowdeswell's galleries will establish fresh parentage and new descendants for the shifting, dissatisfied artist on whom Fortune showered many artistic gifts, and none perhaps more valu-

able than the inability to strike a line as popular as to tempt him to go on repeating it. There is the large *Wedding* (8), lent by the Duke of Wellington, with its amazingly vital figure in the foreground; and there is *The Physician's Visit* (12), wherein the painter anticipates Hogarth's zest in exploring the sinister corners of modern life. The grim intensity of the weird old lady in this picture is unsurpassable. How different from such lurid characterization is the delicate charm of *The Marriage at Cana* (5), reminiscent of Memlinc on the one hand, while at the same time it forecasts Watteau. The coarsely daubed *Drunken Woman* (39) has an elemental quality which makes us think of Daumier and Goya. It is summary rather than careless—the work of a man who realizes that high finish is not always the mark of exacting artistry.

PICTURES BY HOPPNER.

FOR a like charitable purpose (King Edward's Hospital Fund) Messrs. Colnaghi are showing a collection of portraits of varied degrees of merit. Three of them (Nos. 1, 6, and 8) show Hoppner at an unusual pitch of technical brilliancy. *Miss Elizabeth Beresford* (1) is flimsy as a portrait, but its light, loose handling of paint is full of charm. *Mrs. Granville* (6) has this in combination with an extreme cleverness in modelling a face conventionally pretty rather than interesting. It compares with Mr. Sargent's 'Mrs. Astor' at the Royal Academy in this respect, but is more mysterious in texture, quieter, and more complete pictorially. Still better is *Miss Papendiek* (8), which represents about the high-water mark of Hoppner's talent. Here is a personal and very creditable portrait, a head solidly and precisely modelled in deliciously liquid paint—a colour-scheme as brilliant as that of Mr. Steer, but without his reliance on excessive impasto. It is above all for this picture that the show demands to be seen.

THE WORK OF THE LATE ALEXANDER MANN.

A MEMORIAL exhibition at the Baillie Gallery contains upwards of a hundred and seventy works of a painter typical of one side of artistic activity in the last quarter of a century. He was trained in a Paris school, the besetting danger of which was obvious realism, and, like most of his contemporaries in that school, did his best work before he had achieved complete confidence to carry its teachings to their logical conclusion. Thus an early work, *Mentone* (62), is beautiful and delicate in texture like a rather objective Corot; and another picture of the same period, *Firs and Furze* (123), if not quite justifying its larger scale, has yet a quietness and refinement which confess as among the responsibilities of picture-making the creation of an atmosphere of reserve and nobility. The pupils of Carolus Duran have rarely been content to remain long within the irksome bondage of these aristocratic traditions of art, and though Mr. Mann escaped degradation through the practice of sensational portraiture which has ruined most of the others, yet the temptations of the travelling sketch of obvious attractiveness seduced him no less surely. He attained in the making of these forcibly brilliant notes great cleverness—witness Nos. 66, 92, 154, 160, or 172 (No. 146, *The Wet Sands*, being a more refined and individual colour study); but when he endeavoured to enlarge these into pictures he seems to have lacked objective, the recording of a colour-scheme in the most violent terms possible having come to be an end in itself.

A few larger pictures of figure subjects painted in Berkshire show a similar impersonal outlook, but considerable capacity. *Sheep-washing* (118) is the best, recalling the work of Mr. A. S. Hartick, though with more generous and more confident use of paint than that artist usually offers.

PICTURES BY MR. THEODORE ROUSSEL.

THE painting of Mr. Theodore Roussel as shown at the Chenil Gallery is sincere and personal, but has not, perhaps, the definite accomplishment of his etched work. The majority of the exhibits are landscape, and we are of opinion that Mr. Roussel is mistaken in thinking that for him landscape painting should be a literal transcript of the thing seen. Working on this assumption, he discerns a colour-scheme often of some subtlety, and there are signs that the form also has been conceived broadly at some time in the process of painting the picture. He is too impressionable, however, to hold fast this initial conception amid the varying suggestions of the moving scene, and his excited hand goes on registering minor accidents till the design is lost in untidiness. *The Little Fauness* (20), *May Morning*, *Hurlingham* (17), and *Grave Evening* (16) would all, in our opinion, have gained by more formal treatment, which might have kept in check the slipperiness of oil paint, which tends in these works to look formless when brought into contact with a picture frame. A design of more arbitrary character, moreover, more consciously occupied with the precise subject-matter which interested the artist, would probably have given greater emotional intensity to *Green Lake* (8). Here the shimmer of hanging boughs is daintily wrought, but loses some of its effect by reason of the predominant part played in the design by the rather insistently black tree-trunks, which either by cutting or deliberate fantasy of treatment, should have been reduced to less than their objective importance. The tiny *Rose in the Evening* (18), glimmering like a Chinese lantern in the gloom, shows Mr. Roussel tentatively essaying the path of fantasy which we exhort him to follow even without the authorization of fact, here still secure. His taste and sense of style would make it safer for him than exposure to the too copious suggestiveness of nature.

Mr. Roussel's figure painting is more successful, *A Profile* (21) being sensitive and strong in modelling, and the figure seen reflected in the mirror in No. 10 being severe and fine in form. The back view in the same picture, on the other hand, and the *Portrait of the Artist's Daughter* (3) show a slight want of variety and resource in brushwork—an excess of the formality of which we note the lack in the landscapes.

Upstairs are some characteristic drawings by Mr. Augustus John and a small painting which shows him as a modest, but charming landscape painter. Mr. Nicholson has a clever study of a vast interior hung with glass candelabra.

THE SIR JOHN DAY SALE.

THE pictures, drawings, and engravings of the late Sir John Charles Day, sold by Messrs. Christie on the 13th, 14th, 17th, and 18th inst., realized the enormous total of over 103,000l., several of the prices being the highest on record.

The honours of the first day fell to J. F. Millet: 'The Goose-Maiden,' 5,000 guineas; 'The Village of Greville,' 330 gs.; 'Les Nageurs,' 600 gs. J. B. C. Corot, *The Ferry*, 2,800 gs.; 'The Woodcutters,' 1,450 gs.; 'Entrée au Village de Coubron,' 1,800 gs.; 'Souvenir d'Italie,' 950 gs.; 'La Chaumière des Dunes,' 1,350 gs.; 'Saintry,' 850 gs.; 'River Scene, with a peasant woman and two cows on the right,'

820 gs. C. F. Daubigny, *Les Bords de l'Oise*, 1,800 gs.; 'The Harvest Moon,' 1,000 gs.; 'Le Petit Port,' 550 gs.; 'Bords de Rivière,' 850 gs.; 'Seaweed Harvest,' 360 gs.; 'View on the Seine, looking across the river, houseboat against the left bank,' 430 gs. N. Diaz, *Evening*, 850 gs.; 'Autumn in the Woods,' 460 gs.; 'Herd of Cattle, sunset,' 380 gs. Jules Dupré, *Woody Landscape, with a peasant woman on a path leading to a cottage*, 520 gs.; 'River Scene, with a man in a punt,' 520 gs. H. Harpignies, *Solitude*, 1,800 gs. Bords de la Cance aux Loups, 900 gs.; 'La Vieille Route de Fargiau à St. Privé,' 620 gs.; 'Coucher de Soleil,' 550 gs.; 'Returning Home, Sunset,' 520 gs.; 'Ruins of a Castle, evening,' 600 gs. Ch. Jacque, *The Shepherdess*, 1,680 gs. Th. Rousseau, 'River Scene, with a man fishing from a punt,' 520 gs.; 'C. Troyon, *The Return of the Flock*, sunset, 420 gs. F. Ziem, *The Port of Marseilles*, 420 gs. Matthew Maris, *The Four Mills*, 3,300 gs.; 'Feeding Chickens,' 3,000 gs. Jacob Maris, 'View near Dordrecht, buildings and windmill on the bank of a river,' 1,600 gs.; 'Ploughing,' 950 gs.; 'Old Delft,' 1,100 gs.; 'Dordrecht,' 1,270 gs.; 'At the Well,' 630 gs.; 'Les Brouetteries de Sable,' 720 gs.; 'Amsterdam from the River,' 740 gs.; 'A Stormy Day,' 820 gs.; 'Chemin de Halage,' 590 gs.; 'Washerwomen by a Stream,' 900 gs.; 'Amsterdam, 850 gs.; 'The Return of the Fishing-Boats,' 600 gs.; 'Canal at Amsterdam, with steamer and barges,' 600 gs. Willem Maris, 'Milking-Time,' 460 gs. A. Mauve, 'Troupeau de Moutons sous Bois,' 2,700 gs.; 'Lisière de Bois,' 2,020 gs.; 'Marshlands, evening,' 650 gs.; 'The Wood Cart,' 600 gs.; 'Shepherd and his Flock,' 720 gs. Josef Israëls, 'Bonheur Maternel,' 1,080 gs. E. van Marcke, 'Cattle resting in a Pasture,' 700 gs.

The second day's sale included: Jacob Maris, 'The Old Mill,' 420 gs.; 'Delft,' 340 gs.; 'Ploughing,' 370 gs.; 'The Plough,' 560 gs.; 'Town on a River,' 440 gs.; 'On the Towing-Path,' 370 gs.; 'A Rainy Day,' 400 gs. Willem Maris, 'Springtime,' 300 gs.; 'Milking-Time,' 260 gs. Anton Mauve, 'Returning to the Fold,' 1,350 gs.; 'The Return of the Flock,' 900 gs.; 'Opening the Gate,' 740 gs.; 'Leaving the Fold,' 610 gs. Josef Israëls, 'The Angler,' 500 gs.; 'Mending the Nets,' 420 gs.; 'The Young Fishwife,' 285 gs. A. Neuhuys, 'Hide and Seek,' 300 gs.; 'Minding Baby,' 270 gs. J. Weissenbruch, 'Haarlem,' 240 gs. H. Harpignies, 'Le Loing Debordé près St. Privé,' Yonne, 210 gs.; 'Une Route de Village,' Oisème, 150 gs.; 'Olive Trees, Beaulieu,' 100 gs. J. Bosboom, 'Interior of a Church, with a peasant woman and child,' 460 gs.; 'Interior of a Church, with figures,' 370 gs.

On Monday high prices were obtained, particularly for the Rembrandts, including *The Three Trees*, 380 gs.; *The Three Cottages*, 300 gs.; 'Landscape, with cottage and haybarn,' 125 gs.; 'Landscape, with a flock of sheep,' 80 gs.; 'Landscape, with a square tower,' 90 gs.; 'View of Omval,' 85 gs.; 'Rembrandt's Mill,' 88 gs.; 'View of Amsterdam,' 70 gs. Sir F. Seymour Haden, 'A River in Ireland,' 100 gs. C. Méryon, 'La Morgue,' 80 gs.; 'La Tour de l'Horloge,' 80 gs.; 'St. Etienne du Mont,' 72 gs.; 'Le Pont Neuf,' 80 gs.; 'Le Pont au Change,' 120 gs. Albrecht Dürer, 'Adam and Eve,' 180 gs.; 'Virgin and Child with Long Hair,' 150 gs.; 'St. Hubert,' 245 gs.; 'St. Jerome in his Cell,' 100 gs.; 'Melancholia,' 70 gs.; 'The Great Fortune,' 78 gs.; 'The Knight and Death,' 160 gs.

Tuesday's sale included: D. Y. Cameron, 'The Palace, Stirling Castle, and Roslyn Castle,' 48 gs.; 'A Venetian Palace,' 38 gs.; 'St. Laumer, Blois,' 38 gs. A. H. Haig, 'Mont St. Michel,' 42 gs.; 'Interior of Burgos Cathedral,' 64 gs.; another impression of the same, 55 gs. S. Cousins, 'Master Lambton, after Lawrence,' 102 gs. Constable's English Landscape, a series of 23 engravings by D. Lucas, 125 gs. A set of the published plates of Turner's *Liber Studiorum* (wanting River Wye), 90 gs.

Fine-Art Gossip.

UNDER the National Galleries (Scotland) Act, 1906, arrangements have been made for the rehousing of the Royal Scottish Academy, in the adjoining building known as the Royal Institution, which has been vacated by the Royal Society and School of Art. It is expected that the alterations will be completed so that the Royal Academy exhibition may be held there in 1911.

THE death is reported, at the age of fifty-eight, of M. Henri P. Dillon, the President of the Société des Peintres-Lithographes, and for many years an exhibitor at the Salon. Born in San Francisco, the

son of French parents, M. Dillon studied art under M. Carolus Duran, and obtained medals at the Salons of 1892 and 1900 for his lithographic work.

M. LÉONCE BÉNÉDITE, the Keeper of the Luxembourg Museum in Paris, is publishing through M. Ernest Flammarion an exhaustive history of 'La Peinture au dix-neuvième Siècle.' The work will be completed in twelve parts, each of which is to contain a plate in colours, whilst the whole will include about 400 illustrations from photographs.

THE death at the age of eighty-four is announced from Munich of the distinguished historical painter Prof. Ludwig Thiersch. He studied art at the Munich Academy, and, after spending some years in Rome, was appointed Professor of Painting at the Art School of Athens. In addition to his historical pictures, he painted many religious subjects, especially in the service of the Greek Church, in which he endeavoured to improve on the traditional Byzantine style, without detriment to its typical character. The Greek Church in London contains works from his hand.

THE death of Prof. Franz Wickhoff, which took place at Venice last month, at the comparatively early age of fifty-six, is a serious loss to art criticism and history. Born at Steyr in Upper Austria, he was for many years Keeper of the Museum of Industrial Art at Vienna, and in 1891 was appointed Professor at the University in that city. His contributions to the history of art covered a wide field, and are of the utmost value for their profound learning, closely reasoned arguments, and scholarly method. Among them may be mentioned the catalogue of the Italian drawings in the Albertina (1891); 'The Library of Julius II.' (1893); the 'Wiener Genesis' (1895), perhaps his most important work, of which an English translation appeared in 1900 under the title of 'Roman Art'; numerous contributions to the history of Venetian Art, including dissertations on the relation between literature and art, and an interpretation of the subjects of certain pictures by Giorgione and Titian. At the time of his death he was engaged in editing a great descriptive catalogue of the illuminated MSS. in the libraries of Austria, three volumes of which have already appeared.

EXHIBITIONS.

- Sat. (May 22).—Artificers' Guild, Exhibition of Craftwork, 9, Maddox Street, W.
- Mr. G. Clausen's Paintings and Drawings, Leicester Galleries.
 - The late Isa Clotoun's Water-Colours, 'Italian Spring and English Summer,' Private View, Fine-Art Society's Gallery.
 - Fair Children, Messrs. Spangitt's Galleries.
 - French and Dutch Masters of the Nineteenth Century, Messrs. Osch's Gallery.
 - Count Fritz Hochberg's Sketches of Kashmir, Japan, and Egypt, New Dudley Gallery.
 - Mr. Francis E. James's Water-Colours of Flowers, Leicester Galleries.
 - Japanese Colour-Prints, Fine-Art Society's Gallery.
 - The late Earl of Leven and Melville's Water-Colours, Fine-Art Society's Gallery.
 - Mr. John MacWhirter's Water-Colours, Messrs. Frost & Reed's Gallery.
 - New English Art Club, Forty-First Exhibition, Royal Society of British Artists.
 - Replicas of Tanagra and Antique and Modern Statuettes, New Dudley Gallery.
- Mon. Mr. Paul Cohen's Pictures of Cities and Cathedrals and Pen and Pencil Drawings, Private View, Modern Gallery.
- Tues. English Miniatures from the Sixteenth to the Eighteenth Centuries, Press View, Mr. E. M. Hodgkin's Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Armide. Rigoletto. Samson et Dalila.*

GLUCK's 'Armide' was given on Monday, the 10th inst. Mlle. Bérat, a new singer, appeared in the title-rôle, and created a favourable, if not very strong impression. M. Fontaine, the Rinaldo, was more

successful in his acting than in his singing. Madame Kirkby Lunn's impersonation of Hate was, as usual, very fine. The piece was beautifully presented, and scenic effects are of importance in the work. It was given under the intelligent direction of Mr. Percy Pitt. Gluck's 'Armide,' like Mozart's 'Don Juan,' is a surviving masterpiece. Both are in letter and spirit more characteristic and refreshing than many later works which have achieved popularity.

Of 'Rigoletto,' performed on Friday in last week, we have only to say that Madame Tétrazini, though not in her best voice, sang successfully; also that Mlle. Bérat was a satisfactory Giovanna, while Mr. John McCormack, up to a certain point, was a good Duke.

M. Affre, who has a pleasing, if not sufficiently strong voice, appeared in the part of Samson at the fourth performance, on Tuesday last, of M. Saint-Saëns's opera. The work pleased us at first, and certainly gains on further hearing.

BECHSTEIN HALL.—Herr Max Reger's Concerts.

HERR MAX REGER, though only thirty-six years old, has produced over a hundred works, including orchestral and chamber music, many pieces for organ and pianoforte, and songs. "Back to Bach" is said to be his motto, and this is no idle report, for not only has he written many fugues, including one on the name Bach, but he has also made constant use of that composer's phraseology. These fugues, however, are not bald imitations, for there are harmonies, figures, and developments in them which tell of a much later period. There is probably no living musician who could write a cleverer fugue than Herr Reger.

He gave two chamber concerts at Bechstein Hall on the 10th and 14th inst. We were unfortunately unable to attend the first, which seems to have offered a more general idea of the composer's concerted music. The second opened with a suite for violin and pianoforte, Op. 93, the Largo of which was broad and expressive, while the following movement, a fugue, revealed in light and pleasing fashion his skill as a contrapuntist. There was also a Pianoforte Trio, Op. 102, the four sections displaying skill rather than inspiration; but the delicate Allegretto and the spirited Allegro con moto created a most favourable impression. At the end of the programme came the clever Variations and Fugue on a Theme of Beethoven for two pianofortes, of which a brilliant rendering was offered by the concert-giver and Mr. Richard Buhlig. In the Suite and Trio Herr Reger was assisted by Mr. William Ackroyd and Mr. Percy Such.

QUEEN'S HALL.—Philharmonic Concert.

SIR EDWARD ELGAR's Symphony in A flat has been performed in London under Dr. Hans Richter, Mr. Henry J. Wood, and Mr. Landon Ronald, also under the com-

poser's direction; and last Thursday week at the final Philharmonic Concert it was heard under Herr Arthur Nikisch. They were all able renderings of the work, and the last was of special interest, in that the conductor was not only the first to produce the symphony in Germany, namely, at Leipzig, but had also expressed his great desire to conduct it here. His reading of the music was strong and vivid, though the subjective character of it was not sufficiently emphasized; this, to our thinking, was particularly noticeable in the Adagio.

The programme opened with a brilliant performance of the Vorspiel to 'Die Meistersinger.' Mr. John Coates sang the two "forge songs" from 'Siegfried' with full understanding of their dramatic significance.

The dates of the ninety-eighth season of the Philharmonic Society are November 11th and 25th, December 8th, February 10th and 24th, 1910, March 9th, and April 21st. Sir Edward Elgar will conduct the first concert.

IMPRESSIONS OF STRAUSS'S 'ELECTRA' AT BERLIN.

I MAKE no pretence to write a deliberate criticism of this the latest effort of Dr. Strauss's genius. To do so with any fairness at the present time would be difficult, if not impossible. I seek rather to put on record the impressions which a hearing of the work in Berlin, combined with some study of the piano score, has made upon my mind.

It is always well to take a familiar subject for an opera "book," but, as a matter of fact, 'Electra' is no adaptation from Sophocles. The words are taken from the play written by Hermann von Hofmannsthal, and beyond the fact that Clytemnestra and Ægisthus are killed by Orestes in both, there is little in common between the plays. They are entirely different in language, manner, and construction. Hofmannsthal's play is a most gruesome piece of modern naturalism—powerful and in places poetical beyond a doubt, but for sheer ingenuity of horror not to be paralleled outside Webster's 'Duchess of Malfi.' Whether such a play is suitable for music at all, whether any setting could be made possible, are questions which naturally occur to one on reading the libretto.

But at the performance such doubts were speedily set at rest. From beginning to end it was clear that Strauss's genius could rise to the demands made upon it; also that his score, although colossally difficult, was possible, at least as far as one could judge from a single performance; while as to the suitability of the words, it was certain that the text was in complete accordance with the music to which it was set.

But then the opera was no lyrical drama, as we have hitherto accepted the term. Strauss has no intention of bringing melody to the illustration of his subject; his object is rather to invent and combine sounds to impose upon the imagination. His effects are vertical rather than horizontal. He uses motives, of course, mostly of his own extraordinary type, and chiefly harmonic in character; but what we usually term melody is conspicuously wanting. So are the great lyrical scenes which are the chief charm of Wagner's operas from the point

of view of the public. Perhaps not entirely; there is one scene, Electra's recognition of Orestes, which would be found of interest even out of its context, on the concert platform; but I think no other.

But are we to imagine, therefore, that this new work fails to hold the imagination? By no means; on the contrary, both text and players become forgotten at times in the thunderous roll of the music which surges on that desolate and horror-haunted shore. Were the play longer (it is in one act only, and lasts less than two hours), human endurance would be strained to breaking-point. Not human patience, for Richard Strauss never becomes dull or inconspicuous; but human endurance, the power to abide the stress of such an intensity of passion.

And this is the composer's object; so his disciples assure us. He can find no place for the homage of intellectual appreciation. He would not have hearers who look for interpretation of the text, or view music merely as a background or atmosphere for the drama. Still less would he accept those who sit as Billroth, the friend of the Brahms, confesses that once he sat listening to 'Rheingold' for the sake only of its ingenious orchestration. He must have your whole heart. His music must affect your emotions so strongly that for the time being you live in the forms of his characters. Their passions are your passions; their hates your hates; and their miseries rend your own heartstrings. You dare not pity them; to do so would be to patronize their grief; you must suffer with them, and in so doing escape from your own trifling, everyday existence into the larger open air of human nature in its primitive form, no longer fettered and confined by the stale conventions of social laws and social morality!

And is this result realized? I think so, to a certain extent, by every one who surrenders himself to the spell put upon his ears. It is useless listening for music such as we are in the habit of hearing. From that point of view all the harmonies are far-fetched, and most of them incongruous; at moments of stress and strain the sound of the orchestra rises to indescribable cacophonies. But we have the idea that Strauss could, if he wished, give a sense to every note he employs. As long as law exists, whatever it be, in the composer's mind, it will be possible eventually for others as well as himself to realize the meaning and reasonableness of what he chooses to do.

To take the drama in detail; it is simple enough, and the characters are few. The three leading parts are all in the hands of women, a technical defect which in anybody else's works would probably have resulted in monotony; but Electra, Chrysothemis, and Clytemnestra represent passion incarnate in such widely varying forms that there is no danger of such a result. The men, Orestes and Ægisthus, are but slightly sketched, and play only a very subordinate part in the drama. The opera consists of one act only, played in the forecourt of Agamemnon's palace. There is no overture, and the curtain rises on the chatter of the castle maids about the well. As Electra enters, they gibe and mock at the fallen princess, whose untameable spirit has reduced her to crouch in the kennel, and eat broken meat with the dogs. One maiden alone raises voice in her defence—"For all her misery, she is of royal blood: none of you all are fit to breathe the air she breathes"—but she is driven forth, and the orchestra, with Strauss's usual ingenuity, echoes the sound of blows from within. Indeed, so tricky is his manufacture of these physical sounds by musical means, that a door

cannot creak, or a movement make itself heard among the audience, without falling under suspicion of being an orchestral effect.

On the departure of the maids, Electra, who has hitherto remained motionless, breaks into passionate wailing. In her monologue she recalls with horrible detail Agamemnon's murder, and exults in the thought of the vengeance to come. The gruesome realism of the "slipping in blood" motive and the devilish dance of triumphant revenge with which the scene closes must be heard to be imagined.

Chrysothemis, her sister, now enters in wild affright, and tries to drag her sister away from this house of horror. She longs for life. "I cannot sit and stare into the darkness as you do." "If you will not flee, at least keep out of Clytemnestra's way. She is dangerous; she has been dreaming, dreaming of Orestes." But Electra has no fear: "I have a desire to speak with my mother as never before"; so Chrysothemis alone disappears as the Queen approaches, sleepless, horrible in strange barbaric state, preceded by the daily tale of victims. Past the dim-lighted windows (I quote the book of the text) clatters and scurries a hurrying train. There is a sound of worrying and driving, mingled with subdued curses and quickly choked cries; whips crack as beasts are forced up, and stagger blindly on.

The tumult of the orchestra becomes indescribable; it loses all resemblance to music. In this, as also in the last section of the terrible scene which ensues when Electra prophesies to Clytemnestra her fate, it reminds the hearer of that awful imagination of the Russian novelist where the boy awakes to find his uncle baying at the moon in the extremity of his anguish and despair. Of the colossal technique displayed in such passages there can be no question, nor of the gruesome effect they have upon the hearer's imagination; whether or not they have a place in the art of music must be left to future generations.

But at the close of the scene it is Clytemnestra's turn to triumph. It is whispered through the Court that Orestes is dead. Chrysothemis brings the news to her sister, while Clytemnestra in haste sends messengers to Agisthus in the field.

Electra will not believe. "It is not true; it is not true," she repeats with rising disdain; but as conviction comes in spite of herself, she whispers, "Then we must do it ourselves, you and I." "No! no!" cries Chrysothemis in horror; but Electra insists, and seeks to effect her purpose with grim flattery: "Such strong arms, such dainty limbs! From now on will I be to thee true sister; help thee to home and husband; see thee some day happy mother; only this must first be done."

But her pleadings are of no avail, and at last Electra turns, curses her for a coward, and sets to work digging silently, like an animal, with her hands, to find the axe which she has hidden close by.

Here again the music is terrible in its hideous intensity, and is pursued at some length before the theme changes, and Orestes stands behind her.

He is there as messenger with tidings of his own death, and it is long before Electra comes to recognize him. It is only when Orestes learns who she is that he can no longer restrain himself, and acknowledges, in a scene of wild excitement, that he is indeed her brother.

Then follows the lyrical scene above mentioned. It is unfortunate that the

leading theme has a strong resemblance to a well-known passage in 'Tristram and Isolde,' but that is a small matter in a musical scene of such genuine beauty.

But the horrors recommence. Orestes goes into the house, while Electra keeps the door, pacing at intervals up and down like a wild beast. The orchestra in stealthily hurrying scales depicts the increasing tension of expectation, till at last Clytemnestra's awful scream rings out. "Strike still again!" cries Electra, mad with excitement. Another scream follows, echoed by the orchestra in a combination consisting of three consecutive semi-tones, played double forte together; lights begin to be seen, and maids run hither and thither in alarm. The sight of Agisthus approaching, however, scatters them. "He will kill us," they cry, "if he find us here"; so Electra is left alone to meet him. She answers his question with courtesy and dutiful submission, proceeding in front of him, torch in hand, with the fantastic movement of a grim dance. "Take care of the step," she says at last, bows deeply, and he goes in. The same scene of horror is repeated; blows are heard; an agonized face appears at the window; more blows succeed. The merciless realism into which the art of music is deliberately compelled becomes in the end loathsome.

It is with relief that we feel the end approaching, for now the victims have both met their appointed doom. Chrysothemis joins Electra in a wild song of triumph, which ends in the weird dance rhythm of her prophecy. To this measure Electra dances her death dance of triumphant revenge, and falls dead as the curtain descends.

The "motive" method, as developed by Wagner, is employed throughout the work. There is always a multiplicity of such phrases to be found in the orchestration. The difference is that whereas Wagner's motives are chiefly lyrical, and characteristic, Strauss's are so grotesque for the most part that the ear cannot retain them, and the music resulting from their combination is frankly ugly. Nothing will convince me that it would not be better that they should contain melodious material, but in default Strauss's strong originality has driven him to the curious instead. Another proof of the weakness of the composer's melodic invention is that the motives which are intended to be expressive are the least characteristic. At the same time I have no intention of saying that the work as a whole is poor art. Without pretending to decide whether the music will live, or whether its vitality is too heavily weighted by some of the doctrines it embodies to survive, I still feel the irresistible power of the work. It is not in its orchestration alone, it is not in its dramatic conceptions or musical fitness, but in all of these combined, that its real greatness makes itself felt. Fault might be found with the mannerisms of a style which makes so continual a use of a forced effect like muted trumpets, and similar criticism would be easy in all matters of detail; but the original personality of the great artist is never absent, and welds the whole into a form which shows that it came red hot from the fires of genius. This music is not the kind of music to which we are accustomed, it offends our ears in every conceivable way; but still we feel that as an expression of emotion it is consistent with itself, and true to its own objects. However little the music be to our taste, or the objects seem desirable, these qualities are sufficient to give it place among the highest rank of modern masterpieces.

E. D. R.

Musical Gossip.

OWING to the success of the performances of the Castellano company at the Coronet Theatre, the season has been extended until Saturday, the 29th inst.

HAYDN's oratorio 'Il Ritorno di Tobia' will be performed, for the first time in England, at the forthcoming Newcastle-upon-Tyne Musical Festival. The work was produced at Esterházy during the winter of 1774-5, and was afterwards performed twice in Vienna under the composer's direction.

THE thirteenth Feis Ceoil was opened on Monday last in Dublin. This institution, which holds a similar place in Ireland to the Eisteddfod in Wales, has grown in importance during the past few years, and the entries for the various competitions show an increase of nearly a hundred over those of last year. A choral and orchestral concert was held on Tuesday evening, at which two important prize works—an Irish symphony by Signor Benedetto Palmieri, and a cantata, 'The Abbot of Innisfallen,' by Mr. G. Molynaux Palmer—were produced under the conductorship of Dr. Esposito.

THE HAYDN FESTIVAL at Vienna opens on Tuesday next with a performance of one of his Masses. During the week 'The Seasons' will be given, also orchestral and chamber concerts. On Saturday evening, at the Hofoper, Haydn will be represented by his 'Dramma eroicomico' 'L'Isola disabitata,' composed in 1777, described by Haydn as an "operetta," and the earlier 'Lo Speciale' (1768).

THE eighty-fifth Lower Rhenish Festival will take place at Aix-la-Chapelle from May 30th to June 1st, under the direction of Richard Strauss, Max Schillings, and E. Schwicklerath. The programmes include Haydn's 'Seasons,' Beethoven's Violin Concerto, and the 'Salome' Dance, the 'Sinfonia Domestica,' and *Lieder* by Strauss.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 4.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.—SAT.	Royal Opera, Covent Garden.
MON.—SAT.	Italian Opera, 8, Coronet Theatre.
—	(Wed. and Sat. Matinées, 2.30).
MON.	Empire Day Concert, 3, Queen's Hall.
—	Signor Paolo Martucci's Pianoforte Recital, 3.15, Bechstein Hall.
—	Herr Reinhold v. Warlich's Song Recital, 3.15, Aeolian Hall.
—	Lucas String Quartet, 8.30, Bechstein Hall.
TUES.	Herr Kreidler's Violin Recital, 3, Queen's Hall.
—	Madame Elena Gerhardt's Vocal Recital, 3.15, Bechstein Hall.
—	Miss Helen Blain's Vocal Recital, 8.15, Bechstein Hall.
—	Sergei Kusevitzky's Symphony Concert, 8.15, Queen's Hall.
WED.	Mr. Herbert Fryer's Pianoforte Recital, 3, Steinway Hall.
—	Miss Irene Goralnoff's Pianoforte Recital, 3, Bechstein Hall.
—	Miss Jolande Merz's Pianoforte Recital, 8.15, Queen's Hall.
THURS.	Miss Emma Banks's Pianoforte Recital, 3.15, Aeolian Hall.
—	Solly String Quartet, 8.30, Bechstein Hall.
—	Misses Beattie Cox and Lily West's Vocal and Pianoforte Recital, 8, Bechstein Hall.
—	Miss Florence Macnaughton's Vocal Recital, 8.30, Aeolian Hall.
—	Musical and Dramatic Association Concert, 8.30, Queen's Hall.
—	Herr Hans Neumann's Violin Recital, 8.30, Steinway Hall.
FRI.	Miss Irene Goralnoff's Second Pianoforte Recital, 3, Bechstein Hall.
SAT.	Master Maurice Reeve's Pianoforte Recital, 3, Bechstein Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S (AFTERNOON THEATRE).—*Light o' Love*. Translated by G. Valentine Williams from Arthur Schnitzler's 'Liebelei.'

THE AFTERNOON THEATRE's latest production is a love-tragedy curiously Viennese in setting, and perhaps rather exuberant in sentiment. But to such playgoers as can recognize that there are other types, other manners, and ways of

love-making than those of the English, the picture of the lighter side of life in Vienna must have seemed most interesting, and its story of a romance cut short by fate more than ordinarily affecting. The atmosphere of the gay city and its delight in "woman, wine, and song" are happily realized in Herr Schnitzler's first act, and young love, with its absorption in the moment, its levity, recklessness, and aftermath of sorrow, furnishes all the material needed for the simple drama.

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